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JULIUS CÆSAR

By

WILLIAM SHAKESPEARE



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THE TRAGEDY OF JULIUS CÆSAR

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Made and Printed in Great Britain by Butler & Tanner Ltd., Frome and London

The play produced and edited by George Skillan.
The sets illustrated with the assistance of Patrick Cleburne.

PREFACE

The edition of this play embodies all the features of its predecessors, with several additions. Firstly, all movements have been printed in heavy type to enable them to be easily detected from the other matter ; secondly, the text has been pointed by means of perpendicular marks to indicate the pauses to be observed either after or before the word thus treated. These pauses may be short or long, and in most cases there is a note provided to indicate their necessary duration ; but where this does not occur the reader will be able to judge by the context what form of treatment is required. They do not occur at every obvious point, but only where the difference created by them, though at times slight, enables the line to be governed so as to discharge its proper value. This also applies to the words italicized for emphasis, which in some cases may be light and in others heavy, the slight inflexion sometimes giving the elliptical construction its proper solution. Thirdly, among the innovations comes the detailed description of the costumes. This will, it is hoped, prove of great value in a play which sometimes causes confusion and difficulty in the matter of apportioning the right costume to the right character. Beside the dress is placed its Latin name, so that readers can, if they so wish, continue their investigations in the classical dictionaries and study examples of the clothes that are frequently shown in the articles dealing with them. A glossary of the costumes not fully described in the text, but which are mentioned under their Latin names, is placed at the end of this preface, together with a plate. It contains a short description of the military, civil, male and female costumes, with instructions as to the winding of a full-sized toga. Two plates are also provided showing thirty-seven of the principal properties used in the play, each of which is briefly described in an accompanying commentary. In short, this edition seeks to provide every means to facilitate a proper understanding of the play and its equipment.

A number of diagrams have been supplied to demonstrate the various positions taken up by the characters in the big scenes of the play. Owing to the fact that a name occupies more room than the character itself would occupy, the positions indicated are approximate only and do not always denote the direction in which the person is facing. This will however indicate itself in the production of the scene, and groups should be broken up and the attitudes of their members varied in arrangement.

Cuts are indicated in the text in the event of its being necessary to shorten the play, but as so little of the play can be omitted and its full effectiveness retained, these omissions are suggested mostly as an expedient against time and not for quality.

It is suggested that in the performance of this play, only one interval should be observed, namely, after the Third Act.

The sets have been designed to provide a simple and dignified background to the play, preserving a sense of period and locality and at the same time offering the means of making suitable changes in the easiest and most effective way possible. The general colour is of weathered stone with a blue

THE SETS. cyclorama if possible, or, failing that, a straight backcloth. The height of the rostrum is 2' 4", the steps being 7" in height and a foot broad. This width is necessary in order to give them a stately rise as well as enabling the actors to ascend and descend in a dignified way. These steps contain a movable section in the centre so that it can be taken away and replaced by the seat in Act II, Scene I. For purposes of easier handling, the additional rostrum used in Act III, Scene I is made in two sections, whilst all the columns can, if need be, be painted on a profile shape and gives the appearance of being three-dimensional. The lower columns on the forestage should be made solid if possible. They will help to give the atmosphere of solidity and strength which is so characteristic of this play. They are not, of course, completed in their circumference, but only so far as that circumference is seen. If possible, build them on a truck in order to be able to move them easily when they are struck. They can, if so desired, remain throughout the play and provide a false proscenium as well as facilities for lighting, which the lighting plot will demonstrate. *Keep them as near the midway mark between the rostrum and the sitting line as is possible.*

The general principle of composition establishes the rostrum and its flanking scenery as permanent

throughout the play up to and including the Forum Scene (Act III, Scene II), allowing the rear area to be added to or rearranged for different scenes, and offering a forestage capable of providing two depths by means of two pairs of grey traverse curtains, one pair being set immediately behind the pillars and the other pair immediately in front of the extremities of the rostrum, which also forms the setting line for a cloth for the two house interiors if required. This cloth can of course be dispensed with and the grey curtains used instead.

If it is not possible to achieve the semi-elliptical form of rostrum, straight additions can be added to the sides, either meeting the principal rostrum at right angles or on the oblique. But, if possible, retain the prescribed form. It will be found to be of inestimable value in many ways, enabling groupings to be spread more effectively and individuals to be better seen when approaching the centre of the principal stage from above. This applies particularly to the procession in Act I, Scene II, where the oblique formation attained by this means enables the entire length to be seen at a glance, as well as allowing Cæsar to be clearly seen from the moment he enters. The crowds are also able to be arranged to get the fullest effect from them in the Forum Scene.

In order to dispense with any scenery on the back of the rostrum, a pair of grey curtains can be drawn together at the extreme rear, the upper flats on either side omitted and another pair of curtains drawn on from a line immediately behind the remaining flats and columns on either side to offer a setting for Brutus' Orchard. This second pair of curtains can be green and can be used with either another pair of the same colour drawn across the back or else leaving the permanent grey curtains to represent the sky. Further simplification is achieved either by using these back green curtains alone and dispensing with the front pair, or even by leaving the set entirely unaltered. This arrangement of curtains will enable the production to be mounted on a much shallower stage than if ground rows and backcloth are used. The efficiency of the design is such that, with a general closing-up process in which all dimensions are shortened, a very concise set can be easily and effectively attained.

The colour specifications for the interior scenes (Act II, Scene II and Act IV, Scene I) are as follows. The basic colour is terra-cotta. The black areas remain that colour, whilst the three long panels above the black base are grey. The colour of the narrow borders of all the panels is a pale blue, the colour of the three *large* panels remaining the basic colour.

In the building of the various elevations for the Forum Scene (Act III, Scene II), those at the back should be planned so as to create sudden variations of disproportionate height in order to avoid a regularity in the graduation of the crowd. It will be more effective to demonstrate the crowd in this broken formation, since it points to their eagerness to secure any vantage point available, creating their opportunities to witness an event of the greatest national importance, and thus directly emphasizing the abnormal nature of the scene.

Stone-grey borders are used throughout the play up to the back pillars, and blue beyond.

The colour of the tent in Act IV, Scene III is a very dark red, and the masking piece on the R. in black velvet, as the tent is presumed to extend beyond the line of vision. Open the scene as wide as possible so as not to leave the centre too cramped.

In the final scenes, the ground rows are multiple, each piece being capable of being taken away or added as the various scenes demand. The mounds should be built on trucks so as to be easy to move about and should be sombre in their colouring. That marked A in Groundplan I and F in the illustration of Act V, Scene III, has a specially prepared socket into which Cassius can thrust the standard he has taken from the standard-bearer. That marked M in Groundplan I and C in the illustration of Act V, Scene III, is sloped to allow Strato to be able to fall on it as on a bank, and it has a convenient level for Volumnius to be able to place his foot on it.

On the base of the statue in the illustration of Act III, Scene I, a movable panel should be made to fit so that it can be taken off for the following scene. On it should be inscribed CNEUS POMPEIUS, or, if room forbids, the first name can be abbreviated to C.

The glossary has been chiefly compiled with the aid of The Oxford English Dictionary, Skeat, Schmidt and Abbott. The collation of early texts has been taken from the New Variorum edition, together with comments which are acknowledged by 'N.V.' The archæological element has been principally derived from the dictionaries of Smith, Seyffert (translated by Nettleship and Sandys) and Daremberg and Saglio. I should also like to thank those gentlemen whose authority on these matters makes their public position a preventative against the mentioning of their names, since any error which may have been committed on my own part would discredit them and be a poor return for the kindness and patience that they have extended to me in my endeavour to furnish the many details that have gone to the design of this edition, one intended to fulfil all the requirements that go to the authentic mounting of the play. Thanks are also

due to Patrick Cleburne for his able assistance, Gillian Dearmer for her researches in connection with her work shown in Plate II, and to Barbara Brighthouse for her long and arduous task of assisting with the proofs.

A concluding explanation is offered with regard to the glossary. Shakespeare used words in a very literal sense, and especially those of Latin origin. The process of time has in some cases modified their earlier meaning and in others has almost completely changed it. Added to this fact, Shakespeare at times induces a flexibility to the meaning and frequently enriches a word with additional dramatic or poetic energy, gained sometimes by context, sometimes by dramatic situation. It is therefore necessary to know not merely *what* a word means, but *why* it has that meaning, and its derivations are given as concisely as possible in order to realize the value that is intended, as well as offering something interesting to the student of such matters, for whom other words have been treated in this manner.

It is hoped that this, together with the commentary, will enable the reader to realize something of the fine quality of this noble and very human play. They are offered to him as the tools to his hand which his own labour must wield, for without labour there is no art. An artist is not only a visionary but a workman, and one with a sense of duty, a fact exemplified by an answer of Michelangelo's when being asked at what he was looking so intently replied, "There is an angel in that block of marble and it is my business to get it out."

April 26th, 1937.

G. S.

LIST OF ABBREVIATIONS

O.E.D. = The Oxford English Dictionary ; A.S. = Anglo-Saxon ; O.E. = Old English ; M.E. = Middle English ; O.F. = Old French ; Med. Lat. = Mediæval Latin ; F. = Folio ; Q. = Quarto, the particular identity of each being declared by the index number.

Anglo-Saxon denotes words of the Saxon dialect up till 1100-50, *Anglo* signifying the distinction between the Saxon of this country and that of the Continent. *Old English* is a general term used to denote the language of the same period and, in particular, that of the Anglian dialect. *Middle English* extends from *Old English* until about 1500.

The term 'elliptical' or 'elliptical meaning' will sometimes occur in the notes. This simply means that one or more words have been omitted in the construction and that the completing of the sense is for the reader to accomplish from the context of the passage. This will be found for him in the margin.

M.-of-V. = The Merchant of Venice in this edition of the plays.

A GLOSSARY OF COSTUMES MENTIONED IN THE PLAY. See Plate III, p. xvii.

Abolla.—A woollen cloak worn by higher military ranks in the field as well as being adopted in its natural colour by the Stoic philosophers in Rome. It was full in volume, about four feet in length, and fitted close to the neck and throat, being fastened on the right shoulder by a brooch or fibula. The right arm was left free and the cloak was gathered up over the left arm. It is worn in its natural colour by Phaonius the Poet in Act IV, Scene III, since he was a follower of Marcus Cato who was a Stoic, and it gives him a distinctive dress. The lesser military officers wear it in red. **Arms and armour.**—For purposes of economy and simplicity, the military characters in the play are divided into officers and legionaries. The dress of the former consists of a brass cuirass, backplate and frontplate, sometimes with a belt round the middle to reinforce the buckles at the side, a sword worn on the left, high sandals, a helmet (*galea*) tufted with six or seven red feathers and having side-pieces that strap under the chin, and a cloak. Brutus, Cassius, Octavius, Antony and Messala wear helmets with feathers and the *paludamentum* (q.v.) ; the other officers wear horse-hair tufts and the *abolla*. The legionaries' dress consists of a steel *lorica* (q.v.) worn over a dark-coloured tunic, helmet with side-pieces that strap under the chin and surmounted by a ring. They carry their swords on the right and daggers on the left on a waistbelt, wear heavy hobnailed sandals, a coarse *sagum* and a rectangular shield bearing the device of their company. They carry two *pila* or slender lances, which were discharged at the first onslaught. They can be carried if any legionaries appear other than those named in Act V, Scene I, but not after. **Himation.**—The Greek outer garment corresponding to the Roman *toga* and worn by bringing it from over the left shoulder under or over the right arm and throwing it again over the left shoulder. The fashion varied for different purposes, but this is the style adopted by Artemidorus in Act II, Scene III. **Lodix.**—A rough blanket frequently used as a bed coverlet (Lucius,

Act II, Scene I). **Lorica**.—This was a general term for body armour. It is used in this play with special application to the legionaries, dress as steel lorica, where it consists of steel bands attached to leather going round the body and held in position by sections of similar construction passing over the shoulder. Centurions wore scale armour. **Pænula**.—A long cloak made of dark wool and fastened from the neck to about half-way down the front, leaving a hole so that the garment could be assumed by slipping it over the head. It had no sleeves but was gathered up over the arms. It had a hood and was fairly full. **Paludamentum**.—This was a rich red cloak worn by the commanders-in-chief. It came down to just behind the knees and was fastened by a brooch on the right shoulder, falling away very quickly in front and being carried over the left arm. It was sometimes fringed and occasionally white. Octavius wears one of this latter colour. **Pera**.—A wallet attached to the girdle. The only time this is used is in *Act I, Scene III*, by Cassius. It was like a large leathern envelope. **Sagum**.—A short square-cut cloak worn by the legionaries and inferior officers. It can be of dark blue or red for the legionaries. **Synthesis**.—This has been selected as the nearest approximation to a gown for Brutus in *Act IV, Scene III*. It was frequently worn at table in the place of the voluminous toga. From wall drawings in Pompeii a cloak can be fashioned like a bishop's cope in shape, only more voluminous and lighter. It is without sleeves and is voluminous enough to hang over the arms and form a very loose sleeve. A pocket should be put inside this garment. **Toga**.—The principal outer garment of the men's civilian dress. It was three times the height of the wearer in length and twice his height in breadth. When opened out it assumed the form of a blunt ellipse. It was folded so that one edge did not quite meet the other owing to the fact that it was not folded down the centre but at a distance of three inches before it. The straight edge hung from the left shoulder with the narrower width of the garment on top of the other. The point lay on the ground to the amount of about six inches. Then the top width was gathered up in small folds until it lay on the left shoulder in that condition and the straight edge of the garment at the back was drawn round under the right arm, thrown over the left shoulder under the gathered folds of the portion already there, and the edge crossing the body in front was rolled so as to lift the garment off the ground, these rolls being continued into the section hanging down behind. Then the pleated portion on the left shoulder was lifted over the newly placed material and the front of it pulled up and allowed to hang over the part crossing the body and so form a pocket. The upper of the two surfaces hanging down on the right was drawn up on to the right shoulder and could also be drawn right up on to the head and make a hood. The togas used in this play are the **prætecta** (white with a purple border two inches in width and worn by men of senatorial rank of all degrees, as well as by young boys under age); the **toga virilis**, plain white; **toga picta**, fully described at Cæsar's entrance, p. 6; the **toga trabea**, of which there were several varieties. The only one used in this play is the purple one of Cæsar's in *Act III, Scene I*. **Tunica**.—The garment worn under the toga. It had short sleeves and reached to the knee when girdled. Old or affected men alone wore a long-sleeved tunic, although Julius Cæsar was allowed to do so on account of his health. The senators and magistrates wore the **clavus latus**, which consisted of two single narrow purple bands, one running from each shoulder to the bottom of the tunic. This tunic was worn without a girdle.

The dress of the Roman matrons, such as applies to Calpurnia and Portia, consisted of the sleeveless under-tunic (**tunica interior**) reaching only to the knee. Over it was worn the **strophium**, a leathern girdle supporting the breasts. Then came the **tunica proper**, generally called the **stola**. This usually had loose sleeves fastened together by brooches, and it was girdled at the waist. When properly adjusted it just covered the feet. Its characteristic was the **instita** or flounce sewn round the base and reaching down to the instep. It was usually fastened on the shoulder by a brooch. Over this garment was worn the **palla**, which was the same as the Greek himation. Sometimes the front portion coming across the body was carried over the left arm. At others it was lifted from the back on to the head, falling on the right shoulder. The ornaments were brooches (**fibulæ**), armlets (**bracchialia**), ear-rings (**inaures**), necklaces (**monilia**), hairpins (**crinales**) and torcs or cords of gold worn round the neck (**torques**). The hair (**coma**) was parted in the middle, drawn back behind the head, where it was formed into a compact mass which either protruded or fell on to the neck. The neck of this shape was bound with a cord. Portia can wear a gold band running from the top of her forehead round under the base of the head and Calpurnia the crescent studded with gems. The women in the crowd wear thick long-sleeved tunics girdled, and in a few cases a coarse palla thrown round them or worn over their heads. (Note that the **instita** was absent from the dress of unmarried women).

The senatorial dress has been described in its principal features. In addition, the sandals (**calceus**) were black, and a gold signet ring (**jus annuli aurei**, see **annulus**) on the forefinger of the right hand. This dress will apply to the two tribunes, Flavius and Marullus, who were elected from among the senators. The

dress of the men in the crowd consists of tunics and a girdle, whilst some wear a short cloak and a round cap (pileus).

The dress of the **standard-bearer**, a term used here for any who carry either standard or signum, consisted of a bearskin, the top part of the head being made to fit like a cap and the front paws coming round the front and being tied together on the breast, the rest of the skin hanging down behind the back. Over his tunic the man wore a sleeveless leathern jerkin, a sword on the left and a dagger on the right. Reproductions from the Trajan column will supply every essential military detail of costume and equipment.

The **kerchief** worn by Ligarius in Act II, Scene I, consists of a large piece of white material covering the head, the ends being tied at the back and falling over the shoulders like the cap of a probationer nurse. The edge of this kerchief is turned back on the forehead. It is not merely Roman but almost universal in its nature. If appearing too modern or familiar, make a hood out of a piece of white material.

Throughout the play, the term **purple** is used to denote a **dark red** and not the colour usually known by that name, and the clothes of the characters will be named as they appear. For illustrations see p. xvii.

LIGHTING PLOT

The following plot is merely a guide to the effects to be aimed at, since with different lighting systems and equipment it is impossible and unfair to specify any particular source from which any light comes. Spot battens, or front of house boxes may not be totally available, and other means may likewise be lacking.

Great assistance will be afforded if a series of boxes can be hung one above the other, just behind the big pillars on the forestage. If these pillars are three-dimensional their shape is not completed behind and the lamps can be erected at the junction of the pillar with the masking flat joined to it. These lamps can be altered during the performance as required and the lowest should be about ten feet from the stage level, or just high enough to prevent a shadow caused by them from becoming too long. Keep them trained in common with every other focus light, only head high. A wooden grill can be made to act as a guard against the curtains when they are being drawn together. The pillars can of course be retained throughout the play if the lighting facilities thus provided for them are found to be necessary.

Among the colours that are suggested in the following plot will be found a pink. This should only be used to spot the faces and should be 'surprise pink,' not an ordinary tone. The name is derived from the fact that when held up to the light, the medium looks purple, but when used in a lamp it becomes a very light shade of pink that picks out the faces without the hard effect of white. If this is not available, use straw mediums. Likewise the pink in the floats should be of the very lightest shade and so mixed with the other lamps that its effect is produced without any undue pronouncement of its distinctive colour.

All focus lamps are frosted.

ACT I

Scene I

Daylight exterior.

Open white floods, unfrosted, on the backcloth.

White strips behind the rostrum on to the ground rows. In the entrances R. and L. strips of white mixed with light amber. The entrances do not require a full-strength lighting since they are enclosed approaches and apart from this fact they require a softer and darker tone to model the scene and prevent its becoming too flat in appearance. The central area of the steps is picked out with focus lights in straw and pink, concentrated upon the locality where the principal part of the scene is played. Battens and footlights are brought up on amber, pink and white, to the fullness as required, the battens being

kept, if possible, below the strength of the footlights.

Scene II

Daylight exterior.

The general lighting of this scene is the same as that of Scene I. In addition to it, the light of the central area is extended and spots of straw or pink are trained upon the steps L.C. to catch the procession and the principals as they come down. Also a wide-focus light amber is trained on the section of the crowd front R.C. of the rostrum. This will serve to light the Soothsayer when he appears. The light from behind the pillars will be found to be of great use here, throwing a direct light upon the faces on either side of the rostrum as they descend the steps.

Scene III

Night exterior.

If possible, play this scene in a circle of steel-blue lighting concentrated upon the central area. If the footlights are capable of being operated in separate sectors, use only the centre one, with a little white mixed with the blue to ensure visibility. The battens can be used in this scene on the blue and white circuits for the lightning effects, the whites dimmed down to a required minimum. For occasional weaker flashes, use only the blues.

ACT II

Scene I

Night exterior.

This scene needs special attention since it is in all essentials the continuation of the same eerie character of the last. As, however, it would be impossible to play the entire scene in thunder and lightning, Shakespeare softens the elements merely to flashes of meteors. But we must not forget the actual intended atmosphere that is required, the scene coming as it does between two others, both of which indicate the nature of the tempestuous and ominous night. For the area beyond the rostrum use only blue battens brought in on a faint strength. The scene behind requires merely a pallor and not any developed lighting. In front use the boxes behind the pillars as much as possible, lighting up the central area below the steps and not above it, nor beyond the ridge of the first steps. If the lights from the pillars are used, it will allow of the front battens being reduced to a degree that will give a blue haze to the scene without any excess needed to kill any shadows on the trees or groundrows by the footlights, which if possible should be dispensed with or brought in only on the central sector, or if this is impossible very slightly on the whole circuit. The focus lighting is steel blue. There are no lights at all in either of the entrances. For the meteor effects, jump in the battens to half white for the full strength of the flash and dim it out as though the light came from moving bodies travelling across the sky into extinction. The strength of these flashes varies and the final ones only occur at the back. After Portia's entrance bring up the blues slowly to suggest a pale and sickly morning light.

Scene II

Morning interior.

Pick out the central acting area with pink focus lamps, supplemented by amber and pink floats

about half up. Battens in on ambers. Bear in mind the nature of the scene and eliminate any tendencies to a definite pink colour.

Scene III

Daylight exterior.

Centre lit by straw and pink spots. Floats about three-quarters and amber pink. Don't make the scene too bright.

Scene IV

Daylight exterior.

Same as Scene III. Keep it soft.

ACT III

Scene I

Daylight interior.

For the opening of this scene all that is required is a light amber circle of light in the central area from focus lamps. No other lights at all are required.

At the cue, 'Come to the Capitol,' dim out, leaving the light on the Soothsayer R. of C. to fade out as he turns to go.

When the cast has taken up positions, bring the lighting up at a moderate rate.

The general lighting resembles that of the first two scenes of Act I. Focus lamps illuminate the central area from just in front of the steps to and including Cæsar's chair. They are chiefly of straw colour, with a pink spot on Cæsar. These focus lights should be spread to include the area on the rostrum where the scene takes place round Cæsar's body. Floats and battens are well up on ambers and whites to give a soft though definite strength of lighting, and the lighting in the bays should be amber with strips mixed with a lesser quantity of white.

Scene II

Daylight exterior.

The opening of this scene takes place before the first pair of grey curtains. Light the centre area chiefly with straw focus lights, with floats and battens fairly full up on amber and white.

The continuation of the scene takes place in a full set. The two principal areas to be lit are the pulpit over L., the elevated part of the rostrum (C.) and the centre of the stage where Antony continues his speech over Cæsar's body. A pink focus should be used to pick out the head height of these points, mixed with a straw focus. The rest of the stage is well lit so that the faces of the crowd appear to full advantage, using all available focus lamps adjusted to their full width with straw mediums. Battens and floats up to a

strength which gives body to the other lighting. The bays R. and L. as before, somewhat less in strength.

Scene III

Daylight exterior.

Repeat Act II, Scene III. After this scene strike the boxes from behind the pillars in preparation for their being withdrawn after the next scene.

ACT IV

Scene I

Daylight interior.

Lighting as in Act II, Scene II, as far as the area to be lit is concerned, but substitute straw for medium amber and add white to the floats and battens, checking them down to prevent too strong a glare in the general scene.

Scene II

Daylight exterior, evening.

Centre area lit by light amber with amber floats and battens mixed with a smaller quantity of white. Don't make the scene dim by any means, but softer than if the scene were being played in the full light of day.

Scene III

Daylight interior, evening.

Open the scene by lighting the central area, including the stool R.C. and the stool R. of the table, with light amber focus lamps, assisted by amber floats mixed with a little white to strengthen the other lighting. As the colour of the scenery is a very dark red, shadows will not be highly pronounced, but keep them as mild as possible. As the scene proceeds, gradually change the medium to a darker shade of amber and then one at least to a red, dimming the auxiliary floats on the whites. This change should not be violent. Its first stage should begin at '*Dash him to pieces*' and the second one *after the exit of the Poet*, if his scene is retained, otherwise on the cue '*He'll think your mother chides . . .*' By the time Lucius enters with the candle, it should be complete. As *Lucius enters with the candle* bring up a medium amber focus slowly on the area just round the table, and when the characters are grouped round the table, take off all centre lights with the exception of a deep amber over the C. and R.C. This is merely to preserve a contrast between the area at the table and the shadowed remainder of the tent which has to be used again later. At the cue, '*Early to-morrow will we rise and hence,*' gently move the light

concentrated on the table so as to embrace the stool R. of the table and the site occupied by Lucius during his scene with Brutus. At the cue, '*This is a sleepy tune,*' commence to check down all lights so that by the line, '*Here it is, I think,*' every light is out except the actual candle itself. *At the exit of Cæsar's Ghost* bring the lights up to what they were before the check.

ACT V

Scene I

Daylight exterior.

Light C., R. and L. with straw focus lights, floats and battens up to proper supporting strength on whites and ambers.

Scene II

Daylight exterior.

Straw focus C. and floats and battens as in the last scene. This scene is of very short duration and only contains two characters who remain C. all the time.

Scene III

Daylight exterior, evening.

Repeat the tone of lighting used in Act IV, Scene II. It is a softer light than that of the preceding scenes, but must not become too weak. The stage is lit C. and on the mound R. by focus lights of light amber and the battens and floats amber and white in equal quantities. From off stage R., a pink spot is trained upon the top of the mound to pick out Pindarus' face when he is describing the incidents off R. Failing the pink, substitute a light amber spot. At the cue, '*Come hither, sirrah,*' bring up dark amber floods to give a reddish tinge to the lighting, but only enough to suggest the effect of the approaching sunset and no more.

Scene IV

Daylight exterior, evening.

Keep the tone of the lighting the same as that of the last scene, lighting C. as the principal area, with light amber focus lamps.

Scene V

Daylight exterior, evening.

This scene becomes somewhat less intense in its lighting and the mediums are changed to a darker shade of amber. Lessen the quantity of white in the floats and battens first, and then if it is necessary, change the medium down. Focus lights on the centre to include the rock piece and the space immediately in front of it where Brutus stands for his final speeches.

PROPERTY PLOT

The large numbers are in series with those on Plate II, p. xv. The small numbers refer to Plate I.

ACT I

Scene I

ON STAGE.—Dice⁷ and dice-boxes and knuckle bones for crowd. Dice-boxes were round.
Flowers and sprigs of bay, oak, or laurel for crowd.

Scene II

OFF R.—Flowers and sprigs of foliage as in Scene I.
OFF L.—Tubas for trumpeters (1).
Fasces for lictors (11).
Flutes¹ for Tibicines.
Ivory sceptre for Cæsar (5).
Wreath of green bay for Cæsar.
Februa³ for Antony. This was a short-handled whip of goatskin leather.
Wreath of oak for Antony.
Javelins for soldiers. These are heavy lances.

Scene III

OFF STAGE.—Thunder-sheet or zinc cistern.
Carbons for lightning effects.
OFF STAGE. R.—Three papers for Cassius.

ACT II

Scene I

OFF L.—A sealed letter for Lucius.
OFF R.—Knocking effect—a knocker on a dummy door.
Bell for striking of the clock.
Four hermæ⁶ (or less).

Scene II

ON STAGE.—R. and L. by the pillars, two bronze braziers on stone pedestals. These are about three feet high.
Up C.: One chair and footstool. Both in mahogany with a dark red drapery and dark gold cushion. A bronze or silver hanging lamp of three branches.

Scene III

Scroll for Artemidorus (22).

Scene IV

Staff for Soothsayer.

ACT III

Scene I

ON STAGE.—Sella curullis of ivory⁵ with a dark red cushion C. on elevated rostrum.
At the back R.C. and L.C. two tall tripods.⁴
These are five feet high.
Scrolls for Cæsar and Senators.
Schedules for Artemidorus and Decius. These are small scrolls.
Ten stools for Senators (ivory).
OFF R.—Blood sponge for Trebonius.

Scene II

OFF R.—A bier for Cæsar's body (3).
Will for Antony. This is for the sake of the drama, a large piece of parchment with a seal hanging from it.

Scene III

Sticks and clubs and knives for the Citizens.

ACT IV

Scene I

ON STAGE C.—A table (14) bearing scrolls (22), pen (21) and inkstand (20).
Three stools round the table (9).
One bookcase² (capsa) on the floor, L. corner of table.
Two candelabra, one of each beside the pillars R. and L., bearing lamps (7).

Scene II

Nil.

Scene III

ON STAGE.—Table L.C.—On it, some scrolls, including a map and two tabulæ (23). Inkstand and pens.
Three stools round the table R., above, and L., as in the illustration of Act IV, Scene III.
Up L. another table. On it, a water ewer in gold (15).
Up C. some small palliasses, not cushions, on the floor. On them, a cithara (4).
R.C., a stool.
OFF R.—Tray containing a lighted candle in a candlestick (12), a crater of wine (16), two cups (18) and a large ladle (17).
OFF R.—Tabula (23) for Messala. Gown for Brutus, containing the book (libellus). This is a leaved parchment book of small size.

ACT V

Scene I

Standards (25-29), tubas (1), cornus (2). Some light lances (pilum⁸) for legionaries.

Scene II

OFF L.—Bills for Brutus (small pieces of parchment).

A gramophone on either side of the stage with crowd records. This is required for the remaining scenes.

Scene III

Ensign (aquila, eagle) for Cassius (26).

OFF L.—Garland for Titinius.

Scene IV

Scene V

OFF L.—Standards and trumpets.

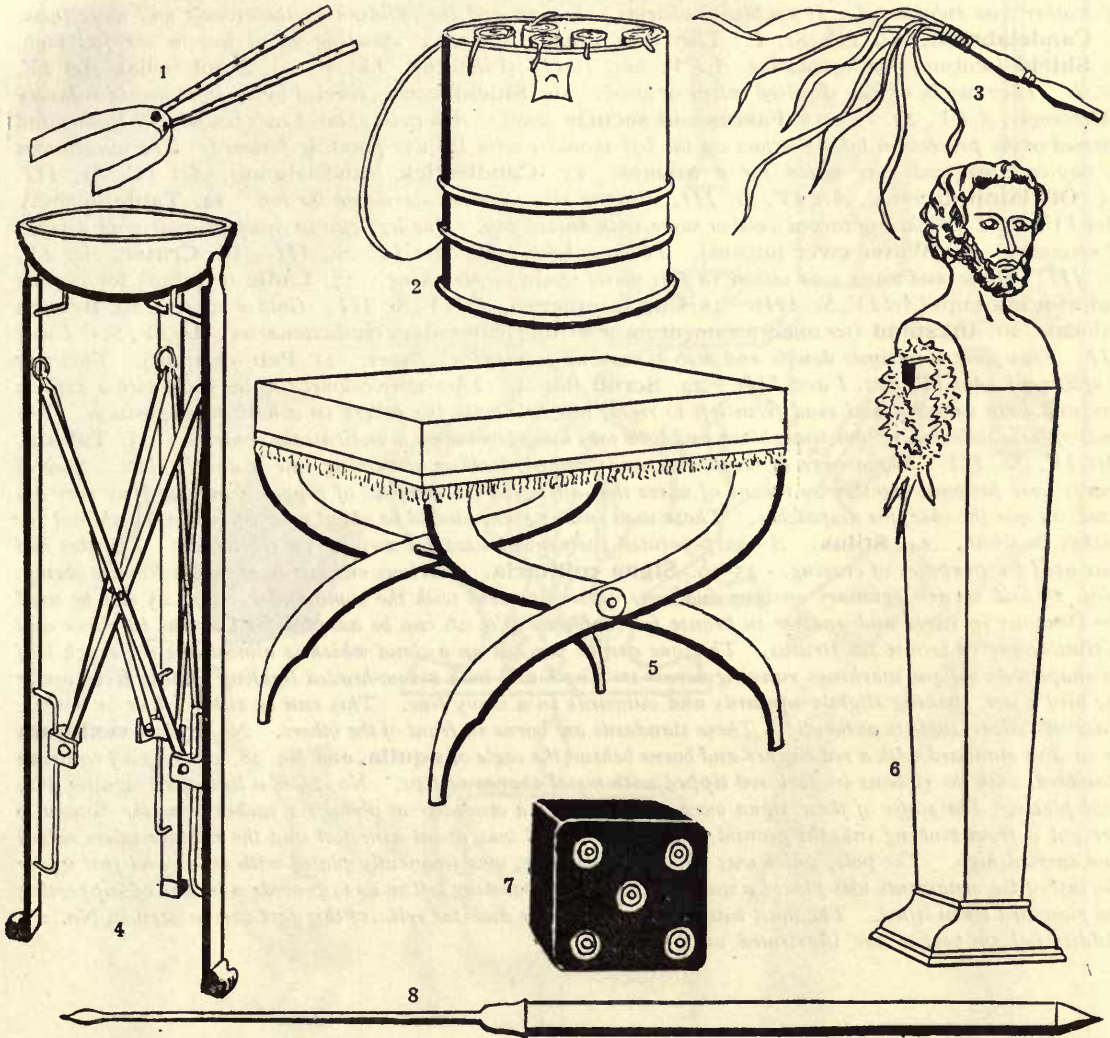


PLATE I

1. Flutes (1,2), muzzle of leather. 2. Bookcase (4,1), sixteen inches high. 3. Februa (1,2), thongs of goat-skin. 4. Tripod (3,1), bronze, detail for those in scene sketch. 5. Sella curullis (3,1), round ivory legs, red cover, gold fringe and inner border and cross bar and boss. 6. A hermes (2,1), detail for those in sketch. Height, six feet. 7. Dice cubes (1,1), black or white wood, half an inch square and marked on all sides as at the present day. 8. Pilum (1,2; 4,3; 5,3). Six feet long, round and the narrow shaft of steel.

LIST OF PROPERTIES IN THE ACCOMPANYING PLATE

1. **Tuba**, *Act I, Sc. II ; Act V, Scs. I, IV, V.* This is in brass and four feet in length. 2. **Cornu**, *Act V, Scs. I, IV, V.* This is in brass and is round. 3. **Bier** (lectica), *Act III, Sc. II.* This is ivory with gold rings and decoration. 4. **Lyre** (lyra), *Act IV, Sc. III.* It was played with the left hand and without a plectrum for soft music. *Lucius' song would be thus accompanied.* 5. **Sceptre** (sceptrum). This is carried by *Cæsar* in *Act I, Sc. II.* It is of ivory surmounted by a golden eagle and carried in the left hand. The wings were closed and the staff, which has been shortened in the sketch in order to accommodate it, can be as long as three feet. It was only carried in a triumph at this period. 6. **Bulla**. Worn by young boys round the neck. The poorer classes used a leathern one, the noble children gold. Sometimes a knot of leather was substituted. It contained charms. *Lucius* and the children in the crowds will wear them. 7. **Candelabrum**, *Act IV, Sc. I.* They were usually of bronze, standing about five or six feet high. 8. **Shield** (scutum) for legionaries, *Act V, Scs. I, III (Pindarus), IV, V.* 9. **Stool** (sella), *Act IV, Sc. I.* They can be of any required colour or wood. 10. **Shield** (cetra), carried by the light-armed infantry (*Messenger, Act V, Sc. I.*) 11. **Fascēs with securis** (axe). A bundle of birch rods bound with leather and carried in the procession by the lictors on the left shoulder with the axe pointing forward. The wreath was of bay or laurel and was added for a triumph. 12. **Candlestick** (candelabrum), *Act IV, Sc. III.* 13. **Oil lamp** (lucerna), *Act IV, Sc. III.* Figure seven has a lucerna on the top. 14. **Table** (mensa), *Act IV, Sc. I.* Either of carved wood or stone with inlaid top. The legs can be simpler and more divided if necessary. 15. **Water ewer** (urceus). To dress back table, *Act IV, Sc. III.* 16. **Crater**, *Act IV, Sc. III.* Wine and water was mixed in this vessel ready for drinking. 17. **Ladle** (cyathus) for ladling out wine into cups (*Act IV, Sc. III.*) 18. **Cup** (cantharus), *Act IV, Sc. III.* Gold or silver. 19. **Brooch** (fibula). 20. **Inkstand** (see under atramentum or writing materials in the dictionaries), *Act IV, Scs. I and III.* They were sometimes double and also of various geometrical shapes. 21. **Pen** (calamus). This was a split reed (*Act IV, Scs. I and III.*) 22. **Scroll** (liber). They were coloured at the back with a saffron dye and were unrolled and read from left to right, not held with the rollers in a horizontal position. The ends of these rollers were sometimes black and little tabs hung from them to indicate the contents. 23. **Tabula**, *Act IV, Sc. III.* These were of black wax and framed, looking something like a double slate. Several leaves were fastened together by means of wires that answered the purpose of hinges. In this play they are used, as was the case, for despatches. Those used in this scene should be about nine inches in length and six inches in width. 24. **Stilus**. A sharp-pointed instrument used for writing on the tabula. The flat end was used for purposes of erasing. 25–29. **Signa militaria**. Various ensigns used in the Roman Army. Nos. 25 and 26 are legionary ensigns and were always present with the commander. No. 25 can be used for *Octavius* in silver and another in bronze for *Antony*. No. 26 can be adopted for *Cassius* in silver and a similar one in bronze for *Brutus*. This one can be perched on a cloud which is almost like a French loaf in shape with oblique markings running across its length and with arrow-headed lighting coming from under the bird's feet, striking slightly upwards and outwards in a wavy line. This can be either silver or bronze. *Cassius' silver eagle is authentic.* These standards are borne in front of the others. No. 27 is a **vexillum** or cavalry standard with a red banner and borne behind the eagle or **aquila**, and No. 28, which is a **prætorian** standard, with the ribbons in dark red tipped with metal chapes or tips. No. 29 is a legionary **signum** with gold plates. The staffs of these signa were all fitted with a cross-bar at about six inches from the bottom to prevent it from sinking into the ground. The total height was about nine feet and the standard was raised and carried high. The pole, which was pointed at the base, was frequently plated with silver and just under the last of the ornaments was placed a wooden attachment pointing left so as to provide a means of supporting the standard when lifted. The mast was originally a spear and the relic of this fact can be seen in No. 27. Additional properties are illustrated on p. xiii.

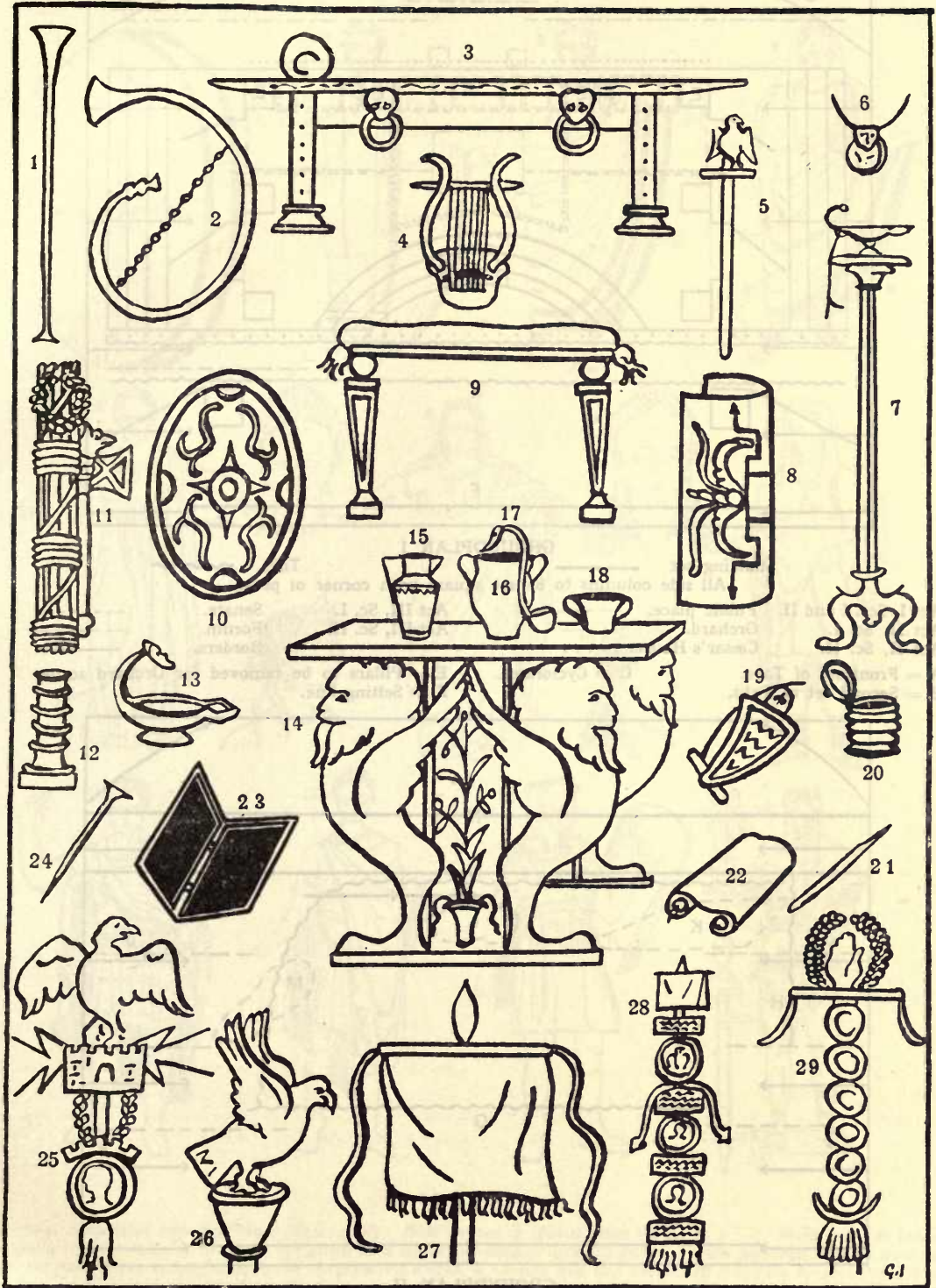
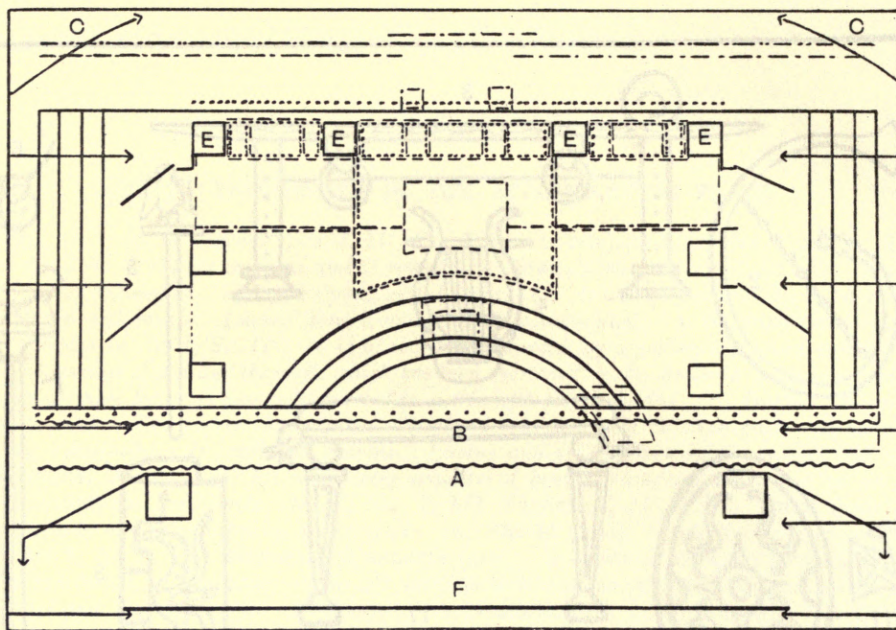


PLATE II



GROUNDPLAN I

Standing set

All side columns to be set square with corner of pros.

Tabs. ~~~~~

Act I, Scs. I and II. Public place. -----

Act II, Sc. I. Orchard. -----

Act II, Sc. II. Caesar's House.

Act III, Sc. I. Senate. -----

Act III, Sc. II. Forum. -----

Borders. ----->

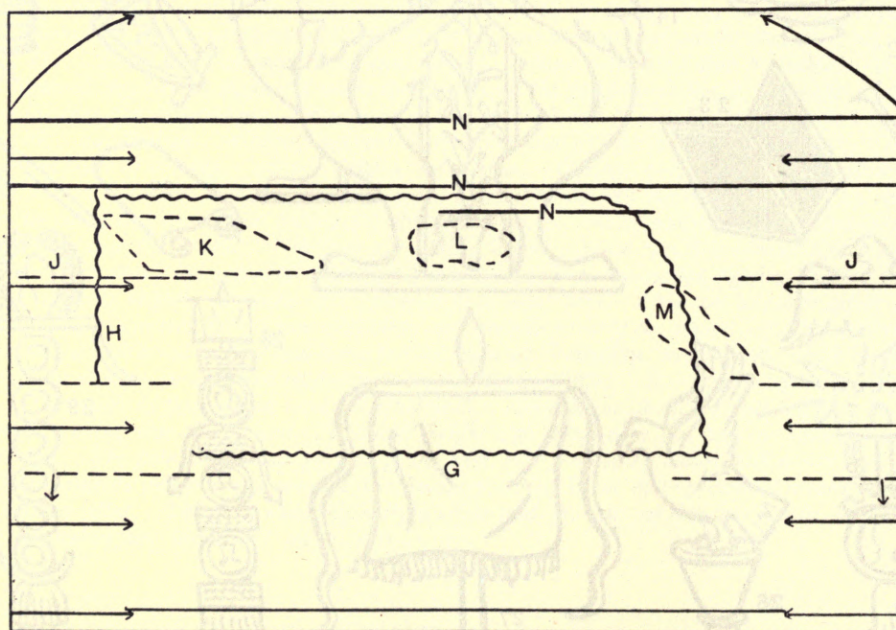
A = Front set of Tabs.

B = Second set of Tabs.

C = Cyclorama.

E = Pillars to be removed for Orchard scene.

F = Setting-line.



GROUNDPLAN II

Act IV, Sc. III. Tent ~~~~~

G. Tent border.

H. Black masking piece.

J. Third set of Tabs.

K. Rock piece for Act V, Sc. III.

L. " " " Act V, Sc. V.

M. " " " Act V, Sc. V.

N. Ground rows for Act V, Scs. III and V.



PLATE III

1-4. Senatorial toga and tunic (light wool). Both stripes of *clavus latus* shown in 4. 5. Stola with (A) *instita*, (B) *palla* in first stage of draping, (C) girdle over which the stola is actually pulled. Both garments of light wool, not silk, the *palla* being rectangular, nearly the wearer's height in breadth and two and a half times the height in length and single. Small round weights hang from corners. 6 and 7. Calpurnia's coiffure. Portia and attendants omit the ornaments. 8. *Pallà* draped. 9 and 10. Young girl attendant. Hair caught in broad gather. 11. *Pænula*. 12. *Paludamentum*. 13. *Abolla*. 14. Legionary with *sagum*. 15. Standard bearer.—Drawn by Patrick Cleburne.

PERSONS REPRESENTED

JULIUS CÆSAR (56).		ANOTHER POET (elderly).
OCTAVIUS CÆSAR (18)	} Triumvirs, after the death of Julius Cæsar.	LUCILIUS
MARC. ANTONY (38)		VOLUMNIUS
MARCUS LEPIDUS (64)		VARRO
CICERO (64).		CLITUS
BRUTUS (43)	} Conspirators against Julius Cæsar.	CLAUDIUS
CASSIUS (47)		STRATO
CASCA		LUCIUS, Servant of Brutus (young).
TREBONIUS		PINDARUS, Servant of Cassius.
LIGARIUS (elderly)		A SERVANT to Julius Cæsar.
DECIUS BRUTUS		A SERVANT to Octavius Cæsar (Act III, Scs. I and II).
METELLUS CIMBER		A MESSENGER (Act V, Sc. I).
CINNA		FIRST SOLDIER
POPILIUS LENA	} Senators (Publius is elderly).	SECOND SOLDIER
PUBLIUS		} (Act V, Sc. IV).
FLAVIUS	} Tribunes and enemies to Cæsar.	FIRST CITIZEN.
MARULLUS		SECOND CITIZEN.
MESSALA	} Friends to Brutus and Cassius.	THIRD CITIZEN.
TITINIUS		FOURTH CITIZEN.
ARTEMIDORUS (late middle age).		OTHER CITIZENS.
A SOOTHSAYER (elderly).		CALPURNIA, Wife to Cæsar (25).
YOUNG CATO.		PORTIA, Wife to Brutus (30).
CINNA, a Poet (50).		

Scene.—For the first three acts and the beginning of the fourth, in Rome ; for the remainder of the fourth, near Sardis ; for the fifth, in the fields of Philippi.

Period 44–42 B.C.

Note the ages of the leading characters and match the remainder, unless otherwise specified, to them. This is a play of mature masculinity and it will gain enormous benefit if those characters are cast in the prime of life.

Cæsar was tall and had a fair complexion, shapely limbs, a somewhat full face and keen black eyes.—Suetonius.

ADDITIONAL NON-SPEAKING CHARACTERS

Act I, Sc. I.—Citizens. Act I, Sc. II.—Senators, Lictors, Trumpeters, Soldiers, Citizens. Act III, Sc. I.—Senators, Citizens. Act III, Sc. II.—Eight Bearers for Cæsar's bier, Citizens. Act III, Sc. III.—Citizens. Act V, Sc. I.—Generals, Standard-bearers, Trumpeters, Soldiers. Act V, Sc. V.—The same

In order to facilitate a system of doubling the smaller parts, a table should be drawn at the top of which are placed the Acts and Scenes. Under these headings are written the names of all the characters that appear in the respective scenes, so that it will be easy to detect at a glance when they are finished with and the actor playing them is available for an additional part.

THE COSTUMES

All the costumes and wigs necessary for the production may be purchased or obtained on hire from Messrs. Charles H. Fox, Ltd., 184 High Holborn, W.C.1.

THE TRAGEDY OF JULIUS CÆSAR

ACT THE FIRST
SCENE I

ACT I, SC. I

ACT I
SCENE I

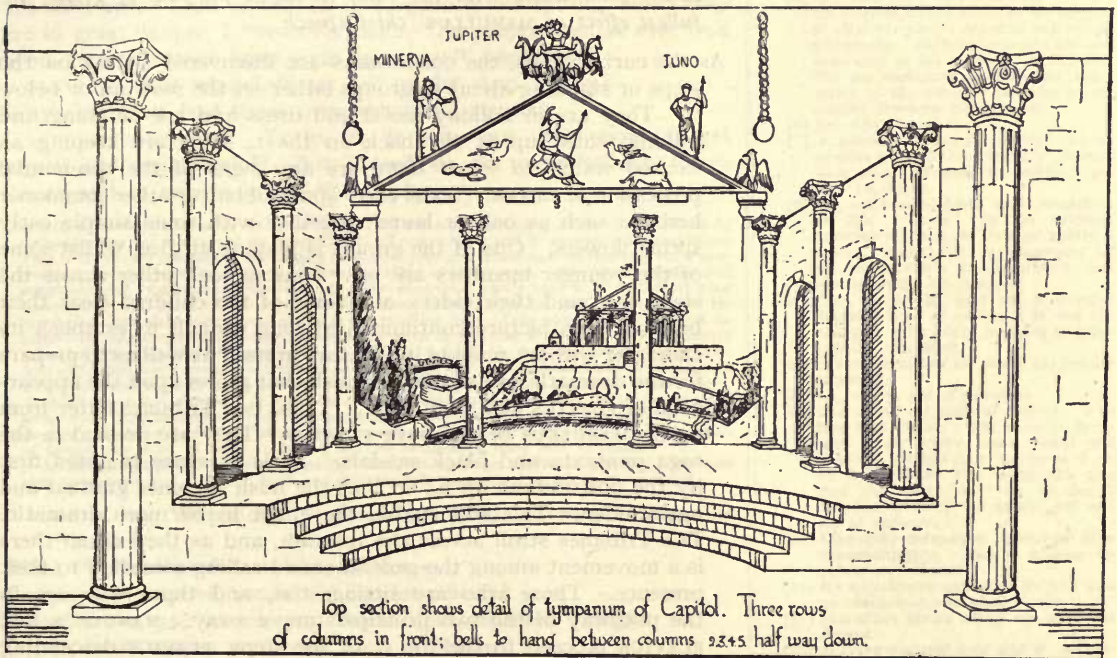


ILLUSTRATION No. 1

Rome. A street.

The speech of MARULLUS' "Wherefore rejoice?" in this scene, expresses the fundamental plot of the play,—the hatred of CÆSAR'S pride. The opening speeches of the Tribunes are preparatory to this one inasmuch as they are flavoured with this sentiment which is in conflict with that shown by the CITIZENS. We are thus brought into immediate contact with our dramatic subject which must be developed with a clear emphasis. The feeling expressed by FLAVIUS is that of the patrician class in general, who are strictly republican in their ideals, and is aroused not so much by the people as by the significance of their demonstration which is in honour of CÆSAR.

Rome. A street.

In the above sketch the figures, chains and gong-like bells are all gilt. The figure of Roma is seated on gilt shields.

The view is taken from the Palatine hill on which the Lupercal or grotto of Faunus was situated and where the games were held.

The design of the contemporary Capitol is taken from a coin of 46 B.C. Pompey's Theatre is seen in the stage R. middle distance. Behind the city wall is Pompey's Porch (Porticus) and the Curia where Cæsar was killed.

ACT I, SC. I

There is a fierce spirit in these Tribunes. FLAVIUS opens with this quality which is continued by MARULLUS, but a little later on FLAVIUS employs a politic softness by indulging the simple humour of the COMMONERS, realizing that they are kindly disposed in their hearts and are unaware of the political significance of their jubilation. Actually this dramatic process hides a technical one since it prepares for the sharp rise of "Wherefore rejoice?" and enables its arresting and vital nature to be fully developed by contrast and its important function of establishing the plot of the play to operate in the most effective way.

Bear in mind, therefore, that the CROWD are very submissive, after the opening admonition, and not vociferous or raucous. Timid at first, the SECOND COMMONER grows bolder although gently so, and his companions are likewise very modified in their responsive laughs, enabling the establishment of their class consciousness to be performed as well as the dominating nature of their superiors, all of which collaborates with the chief technical purpose of giving the fullest effect of MARULLUS' chief speech.

As the curtain rises, the COMMONERS are discovered sitting on the steps or standing about in groups either on the rostrum or below it. They are in holiday mood and dress and are laughing and talking whilst up at the back on the L. some are keeping an excited watch to see if there are any signs of the ceremonial procession of CÆSAR. Some carry sprigs of bay or other commoner herbage such as oak or laurel, together with some simple early spring flowers. One of the groups is playing at dice, whilst some of the younger members are busy chasing each other across the stage or round their elders, and some of the children wear their bullas. This picture continues just long enough to establish its character without making it a feature in itself as well as to prepare for the dramatic and significant hush that grows upon the appearance of FLAVIUS and MARULLUS. These two Tribunes enter from up R., MARULLUS being above FLAVIUS. They are dressed in the toga prætexta and black sandals. Their presence is noted first by the COMMONERS up R., so that the hush becomes gradual and not sudden. This will enable the effect to be more dramatic. The Tribunes stroll across the rostrum, and as they do so there is a movement among the general crowd calling attention to their presence. Those who are sitting, rise, and those who are in the pathway of the two principals move away. MARULLUS and FLAVIUS proceed to the top C. of the steps, FLAVIUS descending slightly. They stand for a moment or two surveying the now silent and still crowd, and then speak.

FLAVIUS. ¹Hence! | home, | you idle creatures, get you home :
Is this a holiday? what! know you not,
Being ²mechanical, you ought not walk
Upon a ³labouring day without the sign
Of your ⁴profession? ⁵Speak, what trade art thou?

FIRST COMMONER. ⁶Why, sir, a carpenter.

MARULLUS. Where is thy leather apron and thy rule?
What dost thou with thy best apparel on?

[1] This opening line strikes the note of conflict at once and gives the play its character with an immediate touch. Strife and fierce antagonism are its components and we feel them in this first moment. Let the speech perform its full function. Break this line up, making 'Hence' and 'home' separate and very emphatic, followed by an expressive dwelling upon 'you idle creatures'.

[2] i.e., belonging to the lower classes. L.L. those who handle machines.

[3] i.e., working.

[4] This is thought to have reference to a contemporary (Elizabethan) act against vagabonds who could give no reckoning as to how they obtained their living. Hence the necessity for employed men to wear the badge of their trade.—See N.V., p. 15, note 10.

[5] Just a slight pause after 'profession?' Then looking sharply round the crowd he suddenly addresses the First Commoner, who is on the R. of the stage. He steps down to stage level as he speaks.

[6] Another slight pause as though momentarily paralysed by the sudden attack of FLAVIUS, after which he speaks with the simple bluntness of the inferior artisan and this is followed by the sharpness of MARULLUS.

¹You, sir, what trade are you?

SECOND COMMONER. ²Truly, sir, in respect of a fine workman, I—am—but, as *you* would say, a—cobble.

MARULLUS. ³But what *trade* art thou? answer me ⁴directly.

SECOND COMMONER. ⁵A trade, sir, that, I hope, I may use with a safe conscience; which is indeed, sir, a ⁶mender of bad ⁷soles.

MARULLUS. What ⁸*trade*, thou knave? thou ⁹naughty knave, what *trade*?

SECOND COMMONER. ¹⁰Nay, I beseech you, sir, be not ¹¹out with me: yet, if you be out, sir, I can ¹²mend you.

MARULLUS. What mean'st thou by that? mend ¹³*me*, thou saucy fellow!

SECOND COMMONER. ¹⁴Why, sir, cobble you.¹⁵

FLAVIUS. ¹⁶Thou art a cobbler, art thou?

SECOND COMMONER. ¹⁷Truly, sir, all that I live by is with the ¹⁸awl: I ¹⁹meddle with no tradesman's matters, nor women's matters, but with awl. I am indeed, sir, a surgeon to old shoes; when they are in great danger, I ²⁰re-cover them. As proper men as ever trod upon ²¹neats-leather have gone upon *my* ²²handiwork.

FLAVIUS. But wherefore art not in thy shop to-day? Why dost thou lead these men about the streets?

SECOND COMMONER. Truly, sir, to wear out their shoes, to get myself into more work.²³ But, indeed, sir, we make holiday, to see Cæsar and to rejoice in his ²⁴triumph.

Succeeding to this gentle banter and innocent prattle comes this startling outburst. It arrests by its suddenness, its vehemency, its complete lack of compromise and its sweeping denunciations. This is the proper opening of the tragedy; but what precedes is not mere superfluity but a contrasting means to develop the very nature and effect of this speech. The timid, lovable and simple-minded COMMONERS subservient to their superiors, gently bold with an honest good nature, mild and peacefully inclined, build a meek antithesis for the full exploitation of the spirit that is to alter history and which is the kindling force of the play. It strikes with an unheralded suddenness and brings the drama to birth in one fine stroke. It does not merely relate but illustrates the feeling which is in Rome and fulfils the function, which is characteristic of Shakespeare's work, of making his plays dramatic and not merely narrative, and engaging with action and not with words alone. Something more is needed here than just telling a story. A spirit moves and a tragedy is born: the live inspiration which animates the whole play and grows upon itself as scene succeeds to scene until its generation of human endeavour and failure peoples a world of its own. Take the speech with full power but with a careful manipulation of phrase and word in order to prevent it from becoming a mere race of sound.

As the laugh of the crowd is heard, Marullus springs up the steps, and turns with wide-open arms and a sudden hush and stillness falls upon them as his voice rings out.

MARULLUS. Wherefore ²⁵rejoice? What conquest brings he ²⁶home?

What ²⁷tributaries follow him to Rome, To grace in captive bonds his chariot-wheels?

²⁸You blocks, you stones, you worse than senseless things!

O you hard hearts, you cruel men of Rome,

Knew you not ²⁹Pompey? ³⁰Many a time and oft

making nor with attending to the mending of bad souls (which may very probably refer to immoral women) but with men and women in general—with his awl.

[20] Here again the double meaning of adding a new sole or soul occurs.

[21] i.e., the hide of a cow or ox.

[22] He finishes up his kindly explanation with a pat on the back for himself and so completes an attractive little study of character.

[23] A modified laugh from everybody. After this he warms up to give the scene its return to drama and innocently proclaims his purpose with a feeling that he is doing the right thing.

[24] i.e., honour. A Roman general was awarded a public procession as a reward for some great achievement and this was called a triumph. Note how MARULLUS analyses this empty triumph of CÆSAR'S. There is an outburst of mild sympathetic cheering at this cue.

[25] This word takes a higher note than 'wherefore'. 'Why do you rejoice?' and just a slight pause is made after 'Wherefore'. Again another pause is made after 'rejoice?' to allow the effect of his words to be felt.

[26] Again a slight pause.

[27] i.e., lit., those who pay tribute. Here it means prisoners who will pay ransom.

[28] Here the vehement questioning ceases and he hammers with equally vehement invective.

[29] A great and popular Roman general who married CÆSAR'S daughter, JULIA. He and CÆSAR were great rivals and eventually CÆSAR defeated him at the battle of Pharsalia. He was favoured both by the Republicans and the people.

[30] He increases the speed of his delivery, hitting the italicized words with emphasis and rising to his principal inflexion on 'chimney-tops', for which effect he slows up after 'yea'.

ACT I, SC. I

[1] Marullus comes down the steps, looking fiercely over the awed multitude. Then he addresses the SECOND COMMONER on his L.

[2] This circumlocution is due not to a desire to be funny but to the confusion produced in him by MARULLUS'S abruptness. He hesitates perceptibly after 'workman' following a brave start and removes his cap to show his increasing sense of inferiority, an action automatically followed by several others. He hesitates again after 'but', shows deference to the Tribune on 'you' and so ebbs out on his estimation until only the low humility of his 'cobble' is left. This treatment shows the intended psychology of the COMMONERS, so soon overawed by authority, cheapening themselves in a breath. It is character study and drama, not low comedy. There is no laugh from the general crowd on 'cobble'. He illustrates their mental condition.

[3] Because through his humiliation he has not defined himself.

[4] i.e., with the plain, true fact.

[5] He becomes a little bolder in his attempt to show his pacific spirit in well-meant pleasantry. He behaves gently and not raucously as his subject is a Tribune. We are beginning to enter the softer phase of the scene preparatory to its sudden dramatic development.

[6] See note 12, below.

[7] A punning allusion to 'soul' and in relation to 'safe conscience'. It may have some reference to morals; see note 19, below.

[8] i.e., mechanical trade, real occupation in life. 'Trade' in its original meaning is track, or way, or habitual course. MARULLUS is impatient of the COMMONER'S circumlocution and simply wants his fact.

[9] This word was used in a stronger meaning than at present. It had the contempt of its literal meaning of being nothing, worthless.

[10] Still maintaining his gentle, inoffensive treatment.

[11] i.e., angry, out of patience.

[12] The actual meaning of 'mend' is to free from fault. The word is being used in its double sense, moral and practical. MARULLUS interprets it in its former one. The COMMONER also uses the word 'out' in its double meaning of being out at the foot and out of patience.

[13] Marullus advances towards him threateningly. This is a gross insult to a Tribune.

[14] He immediately expounds his pun with an obsequious and gentle laugh.

[15] Marullus turns away up stage in disgust.

[16] FLAVIUS however feels that it is better to show a little indulgence towards them and attempts to humour them by showing a more kindly interest. Also the technical ease of the scene has to be developed for what is to come.

[17] Here, having at last succeeded in making a friend, he warms up and makes his explanation and apology but always keeps within the bounds of respect. The laughs from the crowd increase during this speech as the tension becomes easier, but they must be subdued as though a sense of indulgent superiority was watching them. Marullus stands up by the steps with his back turned to the audience.

[18] i.e., his shoemaker's awl or needle. Here again we have a play upon words with a punning reference to all. Shakespeare so frequently creates his interludes or periods of relaxation out of his material.

[19] From an Old French verb meaning to mix. Here it is used in the derived sense of to be concerned with. He explains that he is not concerned with shoe-

ACT I, SC. I

- [1] *Isolate this phrase to give it rhetorical prominence. It makes their interest and worship of Pompey so vivid. After this he continues with a moderate speed which enables him to emphasize the separate clauses, leading up to the important 'To see great Pompey . . . Then he continues with vehement energy down to 'shores'.*
- [2] *Used to intensify 'appear'.*
- [3] *From Lat. replicare, to unfold, reflect, reply. Here it means reverberation caused by the shouts—a figurative description of their volume and might, their unfolding in amplified power.*
- [4] *Not in such a high pitch as before but with a scorching emphasis which works up to its greatest on 'That . . . blood'. Make just the slightest pause after each 'now' in order to develop the full significance of what follows.*
- [5] *i.e., to pick out. It is from O.Fr. cueillir and -er, later cueillir, to collect, gather, take, select.—O.E.D.*
- [6] *Very strong.*
- [7] *i.e., prevent. Lat. inter between + mittere to send, let go, put. Walker (Crit. I, 65) observes that this is an inaccurate use of the word for remit. The word is not used elsewhere by Shakespeare. The O.E.D. gives four examples of the word used in the sense of to omit, leave out, etc., dating from 1563-1692, a meaning marked as now being obsolete.*
- [8] *Isolate this word and invest it with its full descriptive power.*
- [9] *FLAVIUS adopts a milder tone.*
- [10] *Poor and sort are really synonymous.*
- [11] *His tone changes to one of contempt.*
- [12] *The Folio spelling is 'where' being phonetic for 'whe'er'. Walker (Vers., p. 103) shows that words in which the final 'ther' is preceded by a vowel are contracted to a monosyllable.*
- [13] *i.e., because they are of the basest class and their inability to recognize CÆSAR'S pride shows them to be utterly worthless in character.*
- [14] *Pointing off up L. The great national Temple of Rome dedicated to Jupiter Optimus Maximus on the Saturnian or Tarpeian (afterwards called Capitoline) Hill. The Senate assembled there at certain times, more especially at the beginning of the year and when war was to be declared.*
- [15] *i.e., take off their decorations. 'There were set up images of Cæsar in the city, with diadems upon their heads like kings,'—Plutarch. According to a later remark of CASCIA Shakespeare intends that they were scarfed instead.*
- [16] *i.e., decorations of a ceremonial kind. He moves R.*
- [17] *i.e., is it lawful, or can we do so without being penalized. Marullus comes down C. He becomes the cautious one. He may feel vehemently but at the same time he hesitates about committing any act of excessive hostility. It is FLAVIUS who takes up the violent note and he delivers his reply with the flash of intense and emphatic hatred.*
- [18] *'A festival held in Rome on Feb. 15th in honour of Faunus, who was worshipped under the name of Luperus in the Luperca, a grotto in the Palatine Mount.'—Seiffert. The fact that it was a sacred feast day might provoke universal anger against them.*
- [19] *i.e., anything serving as a token or evidence of power or victory. The word is from a Greek source which meant turning, putting to flight, defeat. It was originally applied to a structure on the field of battle consisting of arms and spoils taken from the enemy. Here it refers to the emblems of regard which CÆSAR has won.*
- [20] *i.e., common people from Lat. vulgus—the common people.*
- [21] *i.e., accumulating honours.*

Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, | and there have sat
The live-long day with patient expectation
To see great Pompey pass the streets of Rome :
And when you saw his chariot ²but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks
To hear the ³replication of your sounds
Made in her concave shores?

⁴And do you now | put on your best attire?
And do you now | ⁵cull out a holiday?
And do you now | strew flowers in his way
That comes in triumph over Pompey's blood?
⁶Be gone !

Run to your houses, fall upon your knees,
Pray to the gods to ⁷intermit the plague
That needs must light on this | ⁸ingratitude.
FLAVIUS. ⁹Go, go, good countrymen, and, for this fault,
Assemble all the ¹⁰poor men of your sort ;
Draw them to Tiber banks and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.

[The COMMONERS commence to disappear at all exits in a shamefaced way.]

¹¹See, ¹²whe'er their ¹³basest metal be not mov'd ;
They vanish tongue-ti'd in their guiltiness.
Go you down that way towards the ¹⁴Capitol ;
This way will I : ¹⁵disrobe the images,
If you do find them deck'd with ¹⁶ceremonies.

MARULLUS. ¹⁷May we do so?
You know it is the feast of ¹⁸Lupercal.

FLAVIUS. It is no matter ; let no images
Be hung with Cæsar's ¹⁹trophies. I'll about,
And drive away the ²⁰vulgar from the streets :
So do you too, where you perceive them thick.
²¹These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary pitch,
Who else would soar above the view of men
And keep us all in servile fearfulness.

[Exeunt.]

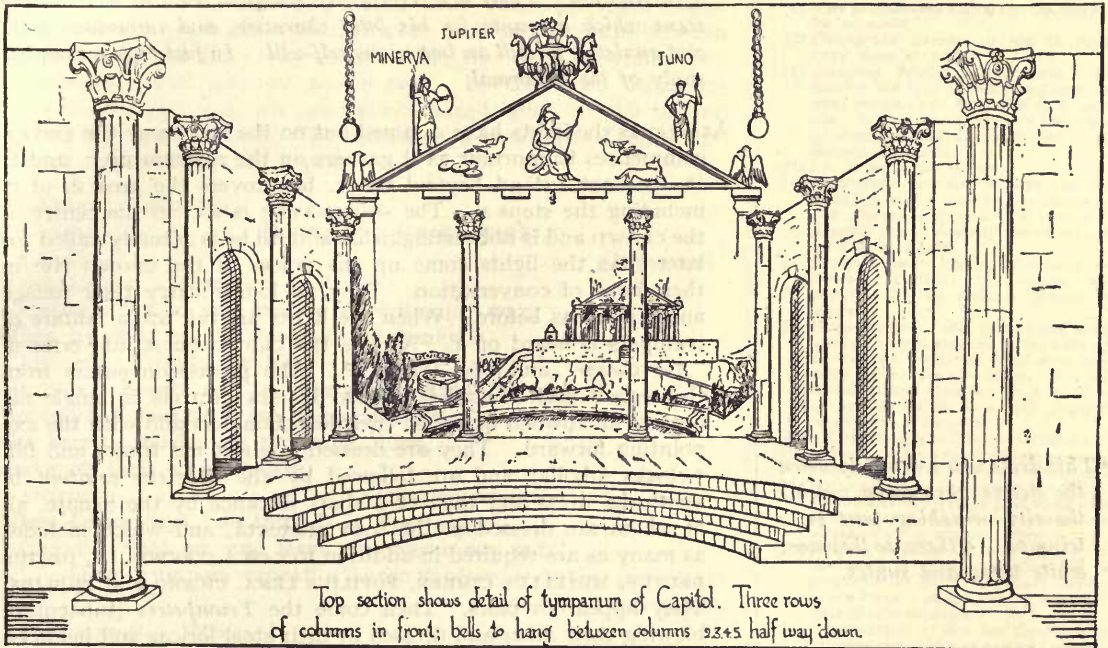
The lights fade out on a rapid dim.

SCENE II

The same.

ACT I, SC. II

SCENE II

The same.

REPEAT OF ILLUSTRATION NO. 1

With the introduction of *Julius Cæsar* we have a typical example of Shakespeare's dramatic economy. Here the title-rôle appears for the first time and disappears after speaking some seventeen lines, some of which are merely of a few words. There is no lengthy occupation of time or protracted action required to create the character. That is achieved in less than a minute. The progress of the play itself is not interfered with but is stimulated by what is actually only an incidental appearance. And yet in these few moments Cæsar is able to establish himself in a very definite way. He is given supreme importance and authority and yet at the same time he shows us his alert nervousness and superstitious weakness. Dignity is combined with fear, but each is exercised by an uneasy condition of mind compatible with that which may herald an epileptic fit. There is a sharpness about each phase, an acute anxiety. He is sudden and incisive in his arrest of his progress to seek assurance of something which has no doubt already been provided for. He hears the voice of the Soothsayer above the trumpets and the shouting. His "Ha?" is a quick recognition of something abnormal and he turns towards the voice before commanding it to come to him. He dismisses the Soothsayer with a certain contemptuous relief, as one who does not answer the figure of his agitated imagination; but as an incident it reveals the abnormal condition that he is in. This, then, in brief, shows us the lines upon which to study the part and

ACT I, SC. II

enable ourselves to gain a definite dramatic picture and create a character in a few moments. It also helps us to realize the characteristics of the man as later described by Cassius and also to account for those sudden eruptions of pride and self-will which are the causes against which the Republicans are rebelling and which give rise to his own assassination. There is a certain psychological truth in this opening scene which accounts for his later character, and imperious fears and anxieties foretell an imperious self-will. In fact he is a complete study of the abnormal.

As soon as the lights have dimmed out on the last scene the CROWD commences to murmur as it gathers on the rostrum up c. and l. It does not extend beyond the c. but covers the area r. of c. including the steps r. The SOOTHSAYER is r.c. in the centre of the CROWD and is not distinguishable until he is actually called for later. As the lights come up the voices of the CROWD rise in their buzz of conversation. They no longer carry their foliage and flowers as before. When the lights are full up, a fanfare of trumpets is heard off l. At this the CROWD burst into cries of 'Ave Cæsar' and 'Io Triumphè.' The procession enters from the second arch l. and is headed by SIX LICTORS in single file bearing uncrowned fasces on their left shoulders and with the axe pointing forward. They are dressed in short red tunics and full
^a cloaks (abolla) and are followed by the *Magister equitum* in senatorial dress and then at a short distance by the Senate, all of whom are dressed in the toga prætexta, and which includes as many as are required in addition to CASCA, TREBONIUS, DECIUS BRUTUS, METELLUS CIMBER, POPILIUS LENA, CICERO and PUBLIUS. They appear in pairs. Then come the *Trumpeters* (tubacines), blowing their *tubas* and dressed in their steel loricas and helmets, followed by a number of *Flute-players* (Tibicines) in long white tunics with long sleeves and girdled and then (up to) twenty-four *lictors*, in single file, dressed in short red tunics and cloaks (abolla) and bearing their *fasces* crowned with bay leaves on their left shoulders, axes outward. After a short interval comes JULIUS CÆSAR. He is dressed in a purple ^b tunic, adorned with golden palm branches, reaching to his feet and the sleeves (fringed) to his wrists. This length of tunic was a special allowance made to him on account of his being an invalid. Over this is worn the purple ^c toga studded with gold stars, and on his head is a wreath of green bay leaves, whilst in his left hand he carries an *ivory sceptre surmounted by a golden eagle*, and in his right a palm leaf. His sandals are gilded. Behind him comes CALPURNIA, followed by a matron and maidens, and after them comes ANTONY. Then at a little distance PORTIA alone, followed by BRUTUS on the r. of CASSIUS, with CASCA behind, and the procession is closed by LEGIONARIES. This is a very abbreviated form of a triumphal procession with CÆSAR depicted as Plutarch describes him on this occasion, 'apparelled in triumphing manner'. As the procession appears the voice of the CROWD increases, the notes of the trumpets sound with a strong effect and cease at a given point either by a cue from the wings or by arriving at a cue position either on or off stage by the time CÆSAR has descended the steps. This procession will take an oblique shape reaching from up l. to down r. with the CROWD massed on the steps and rostrum r. and c. Those behind CÆSAR will be posed on the steps, with BRUTUS, CASSIUS and CASCA on the rostrum and the LEGIONARIES

^a This dress was worn only when the lictors were going outside the city or taking part in a triumph. Otherwise they wore white togas and tunics.

^b tunic palmata.

^c toga picta.

stretching behind them to the entrance. Everything should be arranged to give a picture and atmosphere of great pomp and dignity. ANTONY is described by Shakespeare as 'for the course'. He wears a goatskin apron, carries a *februa* and wears a wreath of oak leaves. Actually this dress was worn *after* the race. BRUTUS, CASSIUS and CASCA wear their *prætexta togas*. The concluding positions should leave a considerable space between CÆSAR and the *lictors*, so as to enable the short interlude with CALPURNIA and ANTONY to be seen. In the Folio directions MARULLUS and FLAVIUS are re-introduced *after* all the others. Here they are omitted. The direction 'a great crowd following' is an interpolation by Capell.

CÆSAR. ¹Calpurnia!

CASCA.

Peace, ho! Cæsar speaks.²

CÆSAR.

CALPURNIA. ³Here, my lord.

CÆSAR. ⁴Stand you directly in Antonius' way,
When he doth run his ⁵course. ⁶Antonius!

ANTONY. Cæsar, my lord?

CÆSAR. Forget not, in your speed, Antonius,
⁷To touch Calpurnia; for our elders say,
The barren, touched in this holy chase,
Shake off their sterile ⁸curse.

ANTONY.

⁹I shall remember:

When Cæsar says 'do this,' it is ¹⁰perform'd.

CÆSAR. ¹¹Set on, and leave no ¹²ceremony out.

[The trumpets repeat a short fanfare and the procession moves on a few paces.

SOOTHSAYER. ¹³Cæsar!

[13] *After a few steps, allowing CÆSAR to reach the C. and face the R. obliquely, comes this cry. The trumpets which by now, even if not before, are right off stage play only a short fanfare. This 'Cæsar' is long and shrill and CÆSAR halts immediately. Note how it breaks in upon his superstitious anxiety. He has broken his progress to ensure that CALPURNIA shall be touched and ordered all due rites to the god. Note that the space between Cæsar and the lictors should now be such that only the final lictors are in view. It is the R. of the Crowd that is now important.*

CÆSAR. ¹⁴Ha! who calls?

CASCA. Bid every noise be still: peace yet again!

[All sounds cease.

CÆSAR. ¹⁵Who is it in the ¹⁶press that calls on me?

I hear a tongue, shriller than all the music,

Cry ¹⁷'Cæsar.' Speak; Cæsar is turn'd to ¹⁸hear.

The SOOTHSAYER has but few words in this play, but they are all that are required to make him of the greatest dramatic significance. He brings something of the supernatural element that has its finger in this play's design more openly than in others and indicates the superior powers that tend upon our choice and turn act into consequence. Yet he remains of our element, although isolated and remote upon its borders with the language of the other world in his ears and its meaning upon his tongue. His appearances represent a tragedy imminent to the caprice of human character, and visualize its presence as a warning to those whom it concerns whether it be the proud disdainful CÆSAR or, later, the distracted PORTIA. His answer to her anxious question is not the certainty of the event but of the conditions likely to create it. His treatment of an unforced but direct nature is assisted by the circumstances under which he appears to gain its effectiveness. PLUTARCH speaks of this man as a Soothsayer and links him with the augurs. It is better if he is dressed in an individual way, in dark grey tunic and toga as someone apart from any sect or citizen. He carries a long staff.

SOOTHSAYER. ¹⁹Beware the Ides of March.

CÆSAR.

²⁰What man is that?

BRUTUS. ²¹A soothsayer bids you beware the ides of March.

CÆSAR. ²²Set him before me; let me see his face.

on the steps enables him to see the SOOTHSAYER.

[22] *An intensifying of the urge to satisfy his strained apprehension. Note how*

he seeks the face of the man. Later he remarks that CASSIUS 'has a lean and hungry look'. This illustrates with a touch a definite trait of character.

ACT I, SC. II

[1] *As Cæsar reaches a few paces beyond the steps he suddenly stops. Do not make it appear that he is following a stage producer's order to stop so as to have the scene with the others, but make it sudden as though seized with an uncontrollable anxiety.*

[2] *The procession halts and the crowd become silent.*

[3] *Calpurnia comes to his R. and very near to him.*

[4] *Speaking quietly but earnestly. Remember that he is in public and does not want everybody to hear what he is saying. It also helps him to gain that effect of tenseness and ill-conditioned mind already referred to.*

[5] *i.e., in his course or race.*

[6] *Calpurnia remains where she is. CÆSAR raises his voice for this summons and afterwards drops it to a more confidential tone. Antony drops down on Cæsar's left.*

[7] *A small gesture with his left hand towards CALPURNIA to indicate his anxiety. Do not make it obvious to others.*

[8] *It was supposed that women who were barren and who were hit by the whip of the runners across the hand were rendered fertile. Note the idiom. It is not the curse which is sterile. It is the curse of sterility. This is a very frequent construction of the period.*

[9] *ANTONY's reply is likewise confidential.*

[10] *ANTONY does a very slight bow since the audience is one of a very private nature.*

[11] *He immediately re-assumes his public dignity and the others just open out in deference to him and wait to take their places as the procession moves on.*

[12] *This is probably an order for strict observance of every ritual in order to propitiate the deity and ensure success to his hopes. Again bear in mind his state of extreme anxiety.*

[14] *The treatment of this has already been prepared for. His re-assumed dignity gives way to a short sharp cry, showing his alert sensitiveness to this peculiar cry. He comes to a sudden halt, looking straight in front of him with a fixed stare.*

[15] *He waits with this fixed look until every noise has died down, as though he visualized something portentous. Keep the speech nervous and tense, striking the word 'who'. Let the significance of what it means to CÆSAR in his present condition be apparent.*

[16] *i.e., crowd.*

[17] *As though obsessed by what he has heard he imitates the note of the SOOTHSAYER's voice as nearly as he can without any distortion of the drama of the moment. As though breaking a spell he turns sharply towards the Crowd.*

[18] *The fact that he turns shows his subjectivity to his superstitious fears.*

[19] *The 15th day of March according to the reckoning of the ancient Roman calendar. 'The kalends denote the first of the month, the nones occur on the 7th of March, May, July and October and on the 5th of the other months. The ides always fall eight days later than the nones.'—Smith's Dict. of R. and Gr. Antiquities. The SOOTHSAYER is still obscured among the crowd, but as he speaks all eyes are turned in his direction.*

[20] *After a short pause as though still mentally gripped by his apprehensiveness.*

[21] *The allocation of this line to BRUTUS is twofold in purpose. First it introduces the antithesis of a very self-possessed character to show off CÆSAR's weakness, and it also enables him to register a fact which he resurrects later on in Act II, Sc. I, when he inquires as to whether the following day is or is not the ides of March. His vantage-point*

ACT I, SC. II

- [1] The Crowd give way on either side of the Soothsayer and leave him completely exposed. The CROWD open out in awe and so help to create the sense of supernatural mystery associated with the man as well as adding the value to the general situation. He then comes slowly down to Cæsar, a bearded, gaunt, mysterious figure.
- [2] He looks steadily at the man for a moment or two before speaking. By this time his tension has begun to ease, since he is face to face with his fear and not the figure of his imagination.
- [3] Having satisfied himself that he has feared his thoughts and not an actuality, he dismisses the Soothsayer with a relieved laugh and passes on.

CASSIUS. Fellow, come from the throng ; look upon ¹Cæsar.
 CÆSAR. ²What say'st thou to me now? speak once again.
 SOOTHSAYER. Beware the ides of March.
 CÆSAR. ³He is a dreamer ; let us leave him : pass.

CÆSAR passes on and exits down R. above the pillar, followed by the others. CASSIUS detaches himself and goes L.C. BRUTUS passes on but remains by the pillar above the exit R. looking off. He is found thus after the SOLDIERS have passed off. The CROWD disappear off R. through the available openings.

Thus for a short while CÆSAR passes from the stage. He has established his share of the drama in no uncertain way and it has now to be developed further. As with all these notes, concentration and the utmost brevity is the governing factor and space only allows for the suggestion and not the development of the notions treated.

The state of feeling in Rome has been established : CÆSAR has himself been presented as a man of dignity but obsessed by superstition. His appearance and character have been made strikingly dramatic and arresting and now the theme itself has to be developed and the dramatic interest increased in an active way. This is effected chiefly through CASSIUS. It is upon him that Shakespeare directs the principal attention for the time being. It is upon him that Shakespeare focuses interest when CÆSAR returns later in the present scene as well as in the following scene in Pompey's Porch. Why is this? It is because of that essential dramatic element of faction so important to this play in order to create and expose its great emotional substance. It is because no other character is yet able to demonstrate this quality. It is upon CASSIUS that the burden of fulfilling this requirement falls until the time is ripe for BRUTUS to begin to shoulder the play, and then with the ample service of CASSIUS' character thus preceding we see both the effect of its operation as well as the contrast in its character giving a twofold advantage to BRUTUS. Thus the necessity for the vital treatment of CASSIUS consistent with his deliberately vital construction. He is intense, almost fanatically so, but not wild. He has a combustible temperament, but it burns with reason and logic and fires the spirit of the play.

And what of BRUTUS? How does he contribute to the nature of the theme? There cannot be two of CASSIUS' kind, for that would overbalance the adjustment of the scene with too much passion and at the same time he cannot be static. In BRUTUS we have the picture of a man of high sensitivity and nobility of character, in whose breast ferments the conflict of an ideal with an offence against that ideal, the offence having as its ally a great love for the offender. Popular tradition has cast BRUTUS in the mould of classical imperturbability. This may be tradition, but is it drama? Is it Shakespeare? Is it preached by the text? He is not gamesome. He has veiled his look from his brother-in-law, hidden from him the show of love, used a strange and stubborn hand, and confesses that he has been vexed of late with differing passions that have given some soil to his behaviour. Here then is a very human being afflicted as we but trying to maintain a level judgment and showing something of the battle. His ideals have been challenged by his observations. He has realized his friend CÆSAR's growing pride and thirst for supremacy and this, together with his love for CÆSAR, form the 'passions of some difference' that put him at war with himself. Certainly he is a Stoic, but he is also human and humanity must be revealed. It is this treating of him only as a Stoic and forgetting his humanity which not only causes a wrong conception but fails to give us drama and tragedy. The heights are in conflict with the depths, and each must be revealed. Neither his high character nor his ideals are patent unless we see that equally high sensitivity of human emotion in a struggle that calls for great effort and betrays the conflict within. Without it he is in danger of appearing as a poser and not as a great man. This treatment is maintained and will be commented upon throughout the play. Here we must confine ourselves to immediate consequences. Throughout this scene BRUTUS is not happy, and at the opening there is lack of graciousness consistent with CASSIUS' observation. Controlled as his spirit is, it is uneasy, and that uneasiness must be made apparent. Nobility will shine through, but nobility is not the essential notion to be discharged. That notion is that something of great moment has happened, great enough to disturb his calm and alter his accustomed composure. It is this fact emphasized by CASSIUS as being unusual, that brings us into direct contact with the play's action and his function is to reveal this disturbance, to tell us that something is wrong; and so, instead of remaining static, act as an important contributor to the action. With the slender material of this ensuing scene it may be thought that this dissertation is in excess of the corresponding scope offered for its exercise. At a first glance this may appear so, but make the character live in its mould from the first word. In Shakespeare a line alone gives us the man and the earlier passages establish his character and give us a definite though undeveloped categorical identification out of which the mature product emerges later. 'As the twig is bent, so the tree is formed.'

- [5] i.e., the performance of the race.
- [6] BRUTUS pauses for just a second as though he did not hear CASSIUS and answers after a recollection of the question. He answers quite definitely and as though never having even associated himself with the idea of so doing.
- [7] Quietly and persuasively. He is attempting a reconciliation with BRUTUS after his late coldness. Make the comma emphasize the entreaty by separating 'do' from 'I pray you'.
- [8] Here we have an example of slight irritation. He wants to be alone with his thoughts and is not exactly unfriendly but detached. He leaves the games as it were behind him and crosses CASSIUS to L.
- [9] i.e., game-minded. This shows us his feelings. The suffix -some is the O.E. sum from the original stem of -sama, 'which is identical with'—Sanskrit -sama—even, the same—O.E.D.
- [10] He is just L. of Cassius and stops and speaks over his shoulder. His tone is a little casual. It implies pre-occupation more than rudeness. He simply wants to be alone and has things to think about which as far as he knows are only in his own mind and not in the mind of others. The actual treatment is really slight, but it makes the difference between showing us a BRUTUS who is changed from what he has been, a fact that is indicated by CASSIUS' censure, and one who is not.
- [11] CASSIUS loses no time, but snatches at the opportunity to reach some satisfaction in his characteristically impulsive way. He speaks sharply as he catches BRUTUS' arm and then continues in an easy and sincere way but very earnest. Let us feel that something has been amiss. It helps the purpose so much.
- [12] i.e., notice.

- [4] As the stage clears, we see BRUTUS silently looking off R., obviously deep in thought. CASSIUS over L. stands studying him for a few moments and then slowly strolls to C. Then he speaks. This attitude of BRUTUS with CASSIUS watching him is itself a dramatic action and helps to introduce the nature of the scene so that the actors commence from a prepared situation and are saved from having to work into it from nothing. CASSIUS' inquiry is apparently casual, but in his mind he is waiting to say something of greater moment.

CASSIUS. ⁴Will you go see the ⁵order of the course?

BRUTUS. ⁶Not I.

CASSIUS. ⁷I pray you, do.

BRUTUS. ⁸I am not ⁹gamesome : I do lack some part Of that quick spirit that is in Antony.

¹⁰Let me not hinder, Cassius, your desires ; I'll leave you.

CASSIUS. ¹¹Brutus, I do ¹²observe you now of late : I have not from your eyes that gentleness

And show of love as I was *wont* to have :
You bear too stubborn and too ¹strange a hand
Over your friend that loves you.

BRUTUS.

²Cassius,

Be not ³deceiv'd : if I have ⁴veil'd my look,
I turn the *trouble* of my countenance
Merely upon ⁵myself. Vexed I am
Of late with ⁶passions of some difference,
Conceptions only ⁷proper to myself,
Which give some ⁸soil perhaps to my behaviours ;
But let not therefore my good friends be griev'd—
⁹Among which number, Cassius, be you one—
Nor construe any further my neglect
¹⁰Than that poor Brutus with himself at war
Forgets the shows of love to other men.

CASSIUS. ¹¹Then, Brutus, I have much mistook your passion ;

¹²By means whereof this breast of mine hath buried
Thoughts of great value, ¹³worthy cogitations.

¹⁴Tell me, good Brutus, can you see your face?BRUTUS. ¹⁵No, Cassius ; for the eye sees not itself

But by reflection, by some other things.

CASSIUS. 'Tis ¹⁶just :

And it is very much lamented, Brutus,
That you have no ¹⁷such mirrors as will turn
Your hidden ¹⁸worthiness into your eye,
That you might see your ¹⁹shadow. ²⁰I have heard
Where many of the best respect in Rome,
²¹Except immortal Cæsar, speaking of Brutus,
And groaning underneath this age's yoke,
Have wish'd that noble Brutus ²²had his eyes.

BRUTUS. ²³Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?

CASSIUS. ²⁴Therefore, good Brutus, be prepar'd to hear :

And since you know you cannot see yourself
So well as by reflection, ²⁵I your glass
Will ²⁶modestly discover to yourself
That of yourself which you yet know not of.
²⁷And be not ²⁸jealous on me, gentle Brutus :
Were I a ²⁹common laughter, or did use
To ³⁰stale with ³¹ordinary oaths my love
To every new ³²protester ; if you know
That I do fawn on men and hug them hard,
And after ³³scandal them ; or if you know
That I ³⁴profess myself in banqueting
To all the rout, then hold me dangerous.

[Flourish and shout off R.]

ACT I, SC. II

[1] *Lit.*, foreign. Remote as though unfamiliar.

[2] BRUTUS pauses just for a moment while he realizes CASSIUS' reproof and then turns and speaks quietly and sincerely. Here we see his great character emerge against its shadows. He has been aloof and moody and he explains himself in a kindly way.

[3] i.e., do not mistake me.

[4] i.e., in the meaning of changed, dull.

[5] i.e., I have been looking with a troubled mind upon myself and not upon others. The looks were not meant for them.

[6] i.e., conflicting passions or feelings ; his love for CÆSAR clashing with his ideals. Passion means powerful feeling (*lit.*, suffering).

[7] i.e., relative only to himself.

[8] i.e., disfigure.

[9] He puts his hand on CASSIUS' shoulder.

[10] Avoid self-pity at all costs. The word 'poor' is used with the significance of being without power to prevent this detachment of care. He ends on a note of further preoccupation of thought. He is not disclosing his mind to CASSIUS, but only explaining his attitude, and having done so he almost returns to his former mood and moves away on his last line as though commencing to think with himself once more.

[11] CASSIUS comes in quickly and earnestly. Having had his mind eased on this important point he is anxious to attach the subject of his own thoughts to BRUTUS.

[12] i.e., through mistaking BRUTUS' lack of cordiality for lack of happy personal feeling he has buried his thoughts.

[13] i.e., considerations of worthy and important things. Cogitate means to turn over in the mind (*Lat.* co-agitare).

[14] After the swifter earnestness he changes his tone to one of curious inquiry. He has now to approach his subject and he must do so carefully. 'Can face' is said slowly and significantly.

[15] Brutus, who has been standing below Cassius and to the left with his back partly towards him, looks up and out and pauses for a second. It must be remembered that he is mentally detached from CASSIUS and that this curious question takes some little time to engage his mind. He simply looks over his shoulder at CASSIUS. To him it is merely a reply to some incidental remark.

[16] CASSIUS seizes this observation of BRUTUS' as being a suitable opening for his own argument. 'Just' means apt. Then he proceeds cautiously with a quiet incisiveness.

[17] i.e., friends who will point out his qualities as being fitted to cure the evil of the time. He is lamenting that BRUTUS has absented himself from company so much and made himself such a stranger to his friends.

[18] i.e., the love of high and just ideals—worthiness of character.

[19] i.e., reflection, own quality. Brutus continues to look out, a little non-plussed by this strange talk of CASSIUS.

[20] He becomes more intensive.

[21] He strikes this word with a sly emphasis and makes a slight pause before 'immortal Cæsar'.

[22] i.e., in the metaphorical sense of being able to see the dangerous political situation that was developing.

[23] Brutus turns to Cassius. He is, in his true modesty, asking with a very surprised mind what CASSIUS would lead him to, since having no special worth of his own it would be a dangerous venture for him to advance into something that required the abnormal qualification suggested by CASSIUS.

[24] He returns to his former eager manner.

[25] Slow up on these three words to make them emphatic.

[26] i.e., will show him truly. He is not

asking him to see himself in any vain indulgence. Be careful to make these particular lines very emphatic without being rhetorical.

[27] Now ease a little and increase the speed. This is now merely to qualify himself for his task and assure BRUTUS of his integrity.

[28] i.e., mistrustful of my intention. It is a now obsolete meaning derived from the primary meaning of zeal or high feeling which has gradually narrowed down to its present-day restricted meaning.

[29] F. prints laughter. Quots. from 1410 in the O.E.D. show laughter as emended by Rowe to signify one who laughs in a derisive way.

[30] i.e., make stale or cheapen.

[31] i.e., daily, frequent. *Lat.* ordinari-us, regular, orderly, customary, usual.

[32] i.e., one who protests friendship. Some acquaintance easily and lightly made. Anybody he meets.

[33] i.e., disgrace. It is a now obsolete verb.

[34] i.e., grow loose of tongue.

ACT I, SC. II

- [1] BRUTUS looks suddenly apprehensive. The fear that has been preying within him becomes evident and is one of great personal nature. After a slight pause he crosses Cassius quickly, speaking as he does so with evidence of suppressed alarm. Then he pauses as he looks off R. and comments as though confirming his fear.
- [2] CASSIUS seizes on to this as a revelation of great value. Then he quietens into a definite affirmation and a very important one, keenly watching BRUTUS as he does so.
- [3] After a slight pause, BRUTUS sighs and replies with a quiet, slow and sad tone. We have here his censure and beside it his love. These are the elements of his sorrow and the text of his tragedy. It develops from this line into a play.
- [4] After another slight pause he moves a little down stage, looking at the ground and expressing his heart in a quiet way. Take time over this passage. It contains drama. It is isolated and emphasized by an easier sequence.
- [5] Then he turns up to Cassius after a moment's reflection and proceeds in an easy continuation of the matter that was interrupted.
- [6] i.e., public.
- [7] i.e., both together, death with honour. If he had to accept death as a penalty for honour he would do so without any temerity.
- [8] O.E., *spéd*, from *spówan*, to prosper. Its gradual development into its present-day meaning is due to the sense of motion which it contains.
- [9] The pointing of this line will help to clarify the rather difficult construction of 'both'.
- [11] 'Favour' means face, appearance.
- [12] Emphasize this line, more particularly on not be, slowing up on these two words with the slightest pause after them.
- [13] i.e., agreeably. It comes from the same root as love.
- [14] This line a little more emphatic and then ease again on the two following ones.
- [15] Now a slightly more intense treatment.
- [16] Just a slight pause before making the quotation and deliver it with a prominent and deliberate note.
- [17] Now quicken somewhat.
- [18] i.e., dressed, from *Med. Fr.* *accoustre-r*, (mod. *accouter*) formed on *à + coustre*, *coudre* being a sacristan who had charge of the vestments and who robed the clergyman. See O.E.D. and *Skeat*.
- [19] Do not slur this. It is a point in CÆSAR's favour.
- [20] Take the next three lines quicker.
- [21] i.e., courage. Lit., disputing or contention.
- [22] These two lines point an important fact, so take them more deliberately and give the quotation imitative and emphasized treatment.
- [23] Ease a little on these lines, showing a certain amount of the humility of the picture in relaxed pace.
- [24] A Trojan prince, son of Anchises and Venus. At the sack of Troy by the Greeks, he carried his father from the flames on his back. Virgil traces the origin of the Romans to Æneas, who is supposed to have come to Italy and married Lavinia, daughter of Latinus, king of the country.
- [25] Increase the sentiment just a little.
- [26] This and the following three lines show a marked vehemence of incensed feeling.
- [27] BRUTUS shows a slight sign of being moved by turning with a sigh towards R.
- [28] Quicken once more and work up the feeling by increasing intensity and at the same time decreasing the speed so that
- [29] is relatively slow but extremely expressive in treatment, especially on the emphasized words.
- [30] Keep up the intensity but not with any violence. Quicken the pace.

BRUTUS. ¹What means this shouting? I do fear, the people Choose Cæsar for their king.

CASSIUS.

²Ay, do you fear it?

Then must I think you would not have it so.

BRUTUS. ³I would not, Cassius, ⁴yet I love him | well.

⁵But wherefore do you hold me here so long? What is it that you would impart to me?

If it be aught toward the ⁶general good, Set honour in one eye and death i' the other, And I will look on ⁷both | indifferently :

For let the gods so ⁸speed me as I love

The name of honour | more | than I fear | ⁹death.

[10] This speech requires a careful treatment. It is made up of intense feeling which alternates between description and statement, both of which are vivid. Rhetorical strength changes to vehement colloquiality and the pace alters with the sentiment. Brief instructions will be given at the various instances of these factors. But realize the spontaneity of each development, and how CASSIUS is really speaking from his heart and not his head. A fact becomes a feeling and as feeling it drives his tongue. The first five lines are fairly easy in pace and delivery and from these the intensity and pace commences to grow until he rises at last to the heights of exasperation.

CASSIUS. ¹⁰I know that virtue to be in you, Brutus,

As well as I do know your outward ¹¹favour.

Well, honour is the subject of my story.

I cannot tell what you and other men

Think of this life, but, for my single self,

¹²I had as ¹³liefe not be | as live to be

In awe of such a thing as I myself.

¹⁴I was born free as Cæsar ; so were you :

We both have fed as well, and we can both

Endure the winter's cold as well as he.

¹⁵For once, upon a raw and gusty day,

The troubl'd Tiber chafing with her shores,

Cæsar said to ¹⁶me | 'Darest thou, Cassius, now

Leap in with me into this angry flood,

And swim to yonder point?' ¹⁷Upon the word,

¹⁸Accoutred as I was, I plunged in

And bade him follow : ¹⁹so indeed | he did.

²⁰The torrent roar'd, and we did buffet it

With lusty sinews, throwing it aside

And stemming it with hearts of ²¹controversy ;

²²But ere we could arrive the point propos'd,

Cæsar cried ' Help me, Cassius, or I sink ! '

²³I, as ²⁴Æneas our great ancestor

Did from the flames of Troy upon his shoulder

The old Anchises bear, ²⁵so from the waves of Tiber

Did I the tired Cæsar : ²⁶and this man

Is now become a god, | and Cassius is

A wretched creature, and must bend his body

If Cæsar carelessly but nod on ²⁷him.

²⁸He had a fever when he was in Spain,

And when the fit was on him, I did mark |

²⁹How he did shake : 'tis true, this god did shake ;

³⁰His coward lips did from their colour fly,

And that same eye whose bend doth awe the world

Did lose ³¹his lustre : I did hear him groan :

[31] The possessive neuter *its* was only just beginning to make its appearance in literary English. The O.E.D. states

that '*its*' does not occur in any of Shakespeare's plays that were published during his lifetime.

¹Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried, 'Give me some drink, Titinius,'
As a sick girl. ²Ye gods! it doth amaze me
A man of such a feeble ³temper should
So get the start of the majestic world
And bear the palm ⁴alone. [Shout. Flourish.]

BRUTUS. Another general shout!
I do believe that these applauses ⁵are
For some new honours that are heap'd on ⁶Cæsar.

CASSIUS. ⁷Why, man, he doth bestride the narrow world
Like a ⁸Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.

⁹Men at ¹⁰sometime are masters of their fates:

¹¹The fault, dear Brutus, is not in our ¹²stars,
But in ourselves, that we are underlings.

¹³Brutus, and Cæsar: what should be in that Cæsar?
Why should that name be sounded more than yours?

Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; ¹⁴conjure with 'em,
Brutus will ¹⁵start a spirit as soon as ¹⁶Cæsar.

Now, in the names of all the gods at once,

Upon what meat doth this our Cæsar feed,
That he is grown so great? ¹⁷Age, thou art sham'd!

¹⁸Rome, thou hast lost the breed of noble bloods!

¹⁹When went there by an age, since the great flood,
But it was fam'd with more than with one man?

When could they say till now that talk'd of ²⁰Rome
That her wide ²¹walls encompass'd but one man?

²²Now is it ²³Rome indeed, and room enough,
When there is in it but one only man.

²⁴O, you and I have heard our fathers say
There was a ²⁵Brutus once that would have ²⁶brook'd
The ²⁷eternal devil to keep his state in Rome
As easily as a king.

BRUTUS. ²⁸That you do love me, I am nothing ²⁹jealous;

[20] With a gesture indicating Rome behind him.

[21] This word was substituted by Rowe in his 2nd edition. The Folio prints walks. As one commentator has pointed out, Rome had its suburbs outside the walls, also vast gardens. But the context obviously argues 'walls'.

[22] He again turns towards the city and advances a little towards it, speaking in tones of great anguish.

[23] The pronunciation rûm indicated by the old spelling, Roome, and by the rhyme with doom, etc., was retained by some educated speakers as late as the 17th c. As modern ears would be disturbed by the necessary perpetual pronunciation of the word as Room throughout the play, and as they realize the phonetic resemblance between the two words, there is no need to adopt the intended unity in pronunciation. In the following line 'one only' is merely an inversion of only one, the only succeeding to form a great emphasis.

[24] In one last throes of accumulated feeling he suddenly turns and comes down to Brutus, standing behind him on the step and driving this into his high, ancestral pride.

[25] Lucius Junius Brutus, from whom MARCUS BRUTUS was lineally descended.

[26] From O.E. brîcan, to enjoy, to make use of. The meaning of the passage is that he would have as soon had the devil's rule as that of a king.

[27] This is very probably an instance of the use of this word for Infernal. It occurs in several passages of Shakespeare.

[28] Brutus turns to his R. and mounts the steps, moves across to the back of the rostrum, and stands for a moment looking at Rome. He is moved and we must see it suggested by this move. He is not static or calm. His fears have been confirmed and to them has been added the eloquence of CASSIUS, and he is more at war with himself than ever. Compared with CASSIUS's slighter emotional display is very calm, but this move up gives us the idea of his struggle within himself. Does he not entreat CASSIUS not to move him further? After a moment or two he comes to the edge of the rostrum. Cassius has remained in his position, merely turning to watch Brutus eagerly. BRUTUS' tone is with difficulty calm and his sentences slightly broken.

[29] See note 28, p. 9.

ACT I, SC. II

[1] This is a sudden additional recollection. Bear in mind how CASSIUS' mind selects a point, delivers it and then as it were dwells upon it with a restless embittered commentary. That is the characteristic nature of the speech. He develops a fact, nurses it and then adds another to it. So here, we have a sudden and final fact thrown at us. He is not merely relating his details, but feeling them as well, and their effects are made apparent.

[2] Here he reaches the climax of his speech, his strongest moment. Don't rush it. He remains where he is until the end of the speech. He turns front and apostrophizes the gods.

[3] i.e., temperament, spirit, courage.

[4] Here he strides down L. As he reaches L.C. the shout occurs off R. This brings him round with a swing.

[5] Emphasize this word because it fulfils a certainty which before was only a fear, and shows how that sentiment has continued as his principal mental occupation.

[6] Brutus after a moment's pause sits down on the steps and adopts a meditative attitude. Fears have now become true facts.

[7] Cassius comes up the steps and stands behind Brutus and continues in his vehement diatribe.

[8] 'A brazen image erected at Rhodes, 300 B.C., and which stood as high upon the two moles which formed the entrance to the harbour. It was 105 feet high and took 12 years to complete, and it was one of the Seven Wonders of the ancient world. It was partially destroyed by an earthquake in 224 B.C., remained in ruins for 894 years and was eventually sold by the Saracens to a Jewish merchant for its brass in A.D. 672.'—Lemprière.

[9] He makes an emphatic assertion declaring that men are free and endowed with the power to determine things for themselves and are not justified in thus submitting to the domination of usurping pride. The following eight lines are not rhetorical but intense with a comparative analysis that argues away the false power of CÆSAR. This treatment also enables CASSIUS to save himself for his outburst of a few moments later.

[10] This is used in its now obsolete sense of certain time, as the context of the next line shows. At certain times apart from the influence of the stars men are free to determine their destiny, and this is one of those occasions. The word is better in its combined form as printed in F₁, 1.

[11] He kneels beside Brutus and plunges his points into his ear. Make them very emphatic.

[12] From the belief that the stars influenced human destiny.

[13] Make these two names deliberate.

[14] i.e., use them as magical incantations.

[15] i.e., invoke or raise.

[16] At this Brutus rises. It evidences the fact that his feelings are being worked upon, but he remains where he is on the middle and lower steps, restrained although moved. Cassius rises and releases this desperate question of his angry logic.

[17] He turns and mounts to the top of the rostrum, facing the back, his feelings well kindled.

[18] Seeing the vital part of Rome before him, he addresses it.

[19] He turns to Brutus but remains up on the rostrum. From here until the end of the speech the treatment is vehement and the pace swift. It is the climax to all that has gone before and his spirit has worked upon itself until its pressure is like that of steam. He contrasts so well with BRUTUS, equally moved in his own way but by different passions. Thus we have the contrast of the two characters 'produced'.

ACT I, SC. II

- [1] *He places his hand on CASSIUS' shoulder in an earnest desire to avoid further provocation.*
- [2] *He is deliberate.*
- [3] *He commences to show feeling. The fire is kindling. Make him resolute and strong and obviously moved. In the line above, 'meet' means 'fitting', 'suitable'; literally, for the same measure.*
- [4] *i.e., ruminate.*
- [5] *i.e., a man of humble station.*
- [6] *CASSIUS speaks with a show of glad relief and appreciation. He has accomplished a very big thing.*
- [7] *They both look off R. and move down as BRUTUS speaks.*
- [8] *They move over L. together, CASSIUS on the L. of BRUTUS. They remain there during the ensuing scene, CASSIUS facing towards C.*
- [9] *i.e., dour, dry.*
- [10] *This following speech is spoken whilst the procession is in progress. The Trumpets are silent in this re-entrance.*
- [11] *i.e., scolded or sharply reproved; from O.E. *cild-an*, to brawl.*
- [12] *This plural form is probably an instance of the interpolated 's' which occurs so frequently in the Folios and for which there is no satisfactory explanation.*
- [13] *Quietly and in the peculiar voice of neurotic intensity consequent upon his recent fit.*
- [14] *Readily but not with too much voice. He comes forward a little so that CÆSAR may speak to him easily, the latter still supporting himself on ANTONY'S arm.*
- [15] *CÆSAR continues in his peculiar and incisive way.*
- [16] *i.e., slow witted; not necessarily corpulent but of the quality of mind characterized by the slow-moving powers associated with fatness. The lean and hungry look reflects his mind.*
- [17] *i.e., men with sleek or smooth minds, minds free from the urging turmoil of ambition.*
- [18] *Easily and assuringly and in a colloquial tone.*
- [19] *i.e., well disposed.*
- [20] *Still looking at CASSIUS and speaking in a ruminative way. He is weighing him up, for fear in mind that this is the first time as far as we know that CÆSAR has made any open criticism of CASSIUS. Doubtless he has studied him in the past as would be natural to him through his keen observatory powers, but in his present condition, with the effect of the fit still on him, his mental state is abnormal and would lead him to make observations such as these.*
- [21] *This has the double meaning of being fatter in body and so in mind. A lean look does not necessarily imply a lean body. MARK ANTONY was not fat in body, neither was CÆSAR himself.*
- [22] *A sudden corrective of any suggestion of being afraid after ANTONY'S use of the word 'fear'. This phrase coming after the other shows how closely he is studying CASSIUS, how deeply he is thinking of him. Probably he has in mind what has just occurred at the games. How would CASSIUS have behaved had he accepted the crown? Note here once again, how the attention of the play is being concentrated upon CASSIUS.*
- [23] *Here he reverts to his predominating mood and returns to his measurements of CASSIUS. As he announces each fact let us feel that he has the man right in his mind under a close analytical survey.*
- [24] *i.e., subject to: 'If I were subject to fear.'*
- [25] *Shakespeare's belief in the love of music as indicating fine and trustworthy character is well known.*

What you would work me to, | I have some aim :
 How I have thought of this and of these times,
 I shall recount hereafter ; ¹for this present,
 I would not, | so with love I might entreat you,
 Be any further mov'd. ²What you have said
 I will consider ; what you have to say |
 I will with patience hear, and find a time
 Both meet to hear and answer | such high things.
³Till then, my noble friend, ⁴chew upon this :
 Brutus had rather be a ⁵villager |
 Than to repute himself a son of Rome
 Under these hard conditions as this time
 Is like to lay upon us.

CASSIUS. ⁶I am glad that my weak words
 Have struck but thus much show of fire from Brutus.

[Trumpets.]

BRUTUS. ⁷The games are done, and Cæsar is returning.

CASSIUS. ⁸As they pass by, pluck Casca by the sleeve ;
 And he will, after his ⁹sour fashion, tell you
 What hath proceeded | worthy note to-day.

The CROWD move across the stage and off up L.
 Re-enter the procession in the same formation as it left the stage.

BRUTUS. ¹⁰I will do so : but, look you, Cassius,
 The angry spot doth glow on Cæsar's brow,
 And all the rest look like a ¹¹chidden train :
 Calpurnia's cheek is pale, and Cicero
 Looks with such ferret and such fiery eyes
 As we have seen him in the Capitol,
 Being cross'd in conference by some ¹²senators.

CASSIUS. Casca will tell us what the matter is.

CÆSAR appears in the entrance down R. On his L. is ANTONY, upon whose arm he is leaning. He is without the palm-leaf. He looks steadily at CASSIUS as he proceeds to C. The others follow at a short distance in the procession in their respective order. As CÆSAR reaches C. he stops, still looking intently at CASSIUS. The entire procession stops as well.

Note how Shakespeare works up to a certain pitch and then judiciously alters his construction so that force of dialogue expands to situation. After CASSIUS' intense climax CÆSAR himself enters, and in that strange condition of mind produced by epilepsy which leads him into an acute analysis of the character who has just proclaimed his intense contempt of him. This is dramatic action in its first stages of development, the conflict of the highly wrought republican idealist, with the abnormal, epileptic dictator.

CÆSAR. ¹³Antonius!

ANTONY. ¹⁴Cæsar?

CÆSAR. ¹⁵Let me have men about me that are ¹⁶fat,
¹⁷Sleek-headed men, and such as sleep o' nights :
 Yond Cassius has a lean and hungry look ;
 He thinks too much : such men are dangerous.

ANTONY. ¹⁸Fear him not, Cæsar ; he's not dangerous ;
 He is a noble Roman, and ¹⁹well given.

CÆSAR. ²⁰Would he were ²¹fatter! ²²but I fear him not :
²³Yet if my name were ²⁴liable to fear,
 I do not know the man I should avoid
 So soon as that spare Cassius. He reads much ;
 He is a great observer, and he looks
 Quite through the deeds of men. He loves no plays,
 As thou dost, Antony ; he hears no ²⁵music :

Seldom he smiles, and smiles in such a sort
 As if he mock'd himself, and scorn'd his spirit
 That could be mov'd to smile at any thing.
 Such men as he be never at heart's ease
 Whiles they behold a greater than themselves,
 And therefore are they ¹very dangerous.
²I rather tell thee what ³is to be fear'd
 Than what I fear; ⁴for always I am Cæsar.
⁵Come on my right hand, for this ear is ⁶deaf,
 And tell me truly what thou think'st of ⁷him.

The procession moves on towards the second archway L. BRUTUS advances to C. and pulls CASCA's toga as he passes. BRUTUS moves on to R.C. CASCA detaches himself and remains C. looking at BRUTUS for a moment and then goes to him.

Here again we encounter a slight relaxing of the pitch, a less intense form of treatment which carries with it, however, a stage of further development. Another character is introduced whose own peculiarities serve to interest us as an alternative to the more intense grip of a higher nature and therefore enable us to ease without losing interest. He is a cynic with a sense of humour. Play the scene as such. Note the change to the lighter style of short lines and prose.

CASCA. You pull'd me by the cloak; would you speak with me?
 BRUTUS. ⁸Aye, Casca; ⁹tell us what hath chanc'd to-day,
 That Cæsar looks so ¹⁰sad.

CASCA. Why, you were with him, were you not?
 BRUTUS. ¹¹I should not then ask Casca what had chanc'd.
 CASCA. Why, there was a ¹²crown offered him: and being offered him, he put it by with the back of his hand, ¹³thus: ¹⁴and then the people fell a-shouting.

BRUTUS. ¹⁵What was the second noise for?
 CASCA. Why, for that too.
 CASSIUS. ¹⁶They shouted thrice: what was the last cry for?
 CASCA. ¹⁷Why, for that ¹⁸too.
 BRUTUS. ¹⁹Was the crown offered him thrice?
 CASCA. Ay, marry, was 't, and he put it by thrice, | ²⁰every time
²¹gentler than other; and at every putting by ²²mine honest neighbours | shouted.

CASSIUS. ²³Who offered him the crown?
 CASCA. ²⁴Why, Antony.
 BRUTUS. ²⁵Tell us the ²⁶manner of it, gentle Casca.

The contrast afforded by CASCA is that of a man apparently wholly devoid of any particular interest in this matter as opposed to the extremely vital interest of the others. He is not telling a story so much as carelessly relating something which seemingly made no impression on him other than by its ridiculous nature. He states his facts as the narrator of something remote from his interest and becomes more entertaining as a commentator. Don't labour the speech or make it a recitation. Bear in mind what has been said above, that he is a cynic with a sense of humour. He sits on the step and leans back on one elbow, just taking his own time and with his legs stretched out in front of him.

- [22] He gets his effects by delivering passages such as these without any forceful effort, merely emphasizing his important words by giving them separation and a deliberate pronunciation. 'Mine' was used for my before a vowel and h from the 13th c.
 [23] CASSIUS is determined to find out more about this. He is not satisfied that it is quite what it appears to be.
 [24] CASCA again takes his time. To him it is not any intelligence of great importance, but to CASSIUS it says a great deal. He reacts to it by simulating an 'I see'

- attitude and, looking at BRUTUS, moves away a little L. CASCA separates these two words as though recalling a remote memory. CASSIUS, knowing ANTONY to be a friend of CÆSAR'S, doesn't trust CÆSAR'S action as being genuine.
 [25] BRUTUS, however, quietly indicates for CASCA to sit on the steps and just tell the story of what happened.
 [26] Casca moves to the uppermost step and sits. 'Manner' means the details of what occurred.

ACT I, SC. II

- [1] He draws these words out, feeling as well as thinking his verdict.
 [2] Again coming out of his reverie.
 [3] i.e., to be feared in the future. This illustrates that he is speaking from thoughts not otherwise disclosed. Whatever he may have just done to meet with popular approval by refusing the crown, he has other intentions for satisfying his inordinate thirst for power and position. But here is one now to be reckoned with and he has been balancing this fact with his intentions.
 [4] As if to assure himself of his power to overwhelm any opposition.
 [5] Still looking at CASSIUS and speaking quietly but intently.
 [6] As N.V. observes, this is an invention of Shakespeare's and CÆSAR never refers to it again. The editor proceeds to quote authorities showing that epilepsy more frequently affects the left ear. CÆSAR has just had a fit and it shows how closely Shakespeare lived in his characters and how he visualized the reality of the circumstances under which they appeared. There is every sign in these two entrances of CÆSAR that he is in an abnormal condition of mind and a clear treatment of the character is thereby shown. Here, particularly, we can see his entranced gaze and hear his voice echoing the remote perturbations of his fit-strained mind, the mingled searching for ambitious satisfaction and the survey of its obstacle.
 [7] Antony moves a little down stage in front of Cæsar so that as CÆSAR continues, the former is on his R.
 [8] BRUTUS speaks while the procession is still moving. Then he waits until it has disappeared before resuming.
 [9] He moves up to Casca and speaks quite quietly and easily.
 [10] i.e., so stricken. It is derived from a root which means to satisfy or satiate and has developed many interesting derivations. That of the present day is from the late 16th c., one of darkening in colour. This inquiry of BRUTUS shows us that there were evident signs of mental distress.
 [11] With a slight smile.
 [12] This was a white fillet, 'a Diademe wreathed about with laurel' as Plutarch described it. This fillet was first introduced by Alexander the Great, who adopted it from the kings of Persia as a sign of royalty.
 [13] With a majestic gesture that mocks CÆSAR'S own.
 [14] The very dryness of this remark after his majestic mienement has great humour.
 [15] Just a quiet inquiry. BRUTUS is tactful with CASCA. He doesn't urge his questions.
 [16] Cassius, who has remained where he was at CÆSAR'S exit, comes forward impulsively. His questioning is quite different from that of BRUTUS. Besides, the crown was refused twice. What happened next?
 [17] CASCA just looks at him for a moment and then takes his time. He is not going to be hurried by anybody.
 [18] There is a look between CASSIUS and BRUTUS. After all, this is something different from what was to be expected.
 [19] BRUTUS is cautiously verifying his facts. Here is something that deserves notice. His own manner and the more forcefully curious one of CASSIUS are strongly contrasted with CASCA'S unperturbed and dry delivery. He is the one who is unconsciously dropping some vital facts. He remains unconcerned whilst the others have very definite and individual reactions.
 [20] He makes just a slight pause before he says this to mark the nature of his comment.
 [21] i.e., in a more reticent manner; less firmly.

ACT I, SC. II

- [1] *Disgusted with the whole thing.*
 [2] *i.e., watch it carefully.*
 [3] *Just handing out a fact that has no reason for its being stated other than it has been asked for.*
 [4] *He drops his voice a little as he makes his own deprecatory comment.*
 [5] *This is Shakespeare's own invention. CÆSAR being a Roman would know that it was the kingly crown. Shakespeare alludes to it in the comparative terms of his own day. Plain circlets (of gold) were worn by certain of the lesser nobility.*
 [6] *Continuing with a kind of detached interest from the whole thing.*
 [7] *Lowering his voice in amused comment. These passages are really the ones that he himself enjoys in this speech and he phrases them in his easy colloquial way.*
 [8] *i.e., gladly, from O.E. fægen, allied to gefæan, to rejoice.*
 [9] *Separate this word and give it emphasis.*
 [10] *Amused by the repetition and the absurdity of the whole thing.*
 [11] *Make this 'but' longer than its predecessor in the similar phrase. There it is only a conjunction, here its adversative sense is much more pronounced and the whole passage much more assured than the other.*
 [12] *i.e., uttered cries of approval, and from here he works himself up in his own way merely because of his contempt for the people and their foolish behaviour over such a thing.*
 [13] *Another form of chapped, i.e., cracked or cut, illustrative of their menial condition.*
 [14] *Probably because they slept in their day clothes, or at least implying so.*
 [15] *This concludes his more general intensive manner and he merely reverts to added emphasis, which he jerks out in a disgusted way.*
 [16] *i.e., faints. Cassius makes a slight move forward on this. He sees the ridiculous picture of the majestic CÆSAR degenerating into the shaking god of his previous recalling. He is amused.*
 [17] *His amusement colours this line. He does not laugh outright but is merely animated by the absurdity of the thing as he sees it.*
 [18] *He just makes a blunt paraphrase of 'swound', dropping his voice after 'market-place', 'mouth', 'speechless'.*
 [19] *i.e., epilepsy. BRUTUS is very indulgent.*
 [20] *CASSIUS, however, pushes home the ironical inversion of BRUTUS' remark.*
 [21] *An allusion no doubt to their weakness in thus falling before CÆSAR'S pride, and indulging it. There is neither speech nor sensibility in the malady, nor the power or will to do anything.*
 [22] *CASCA, being entirely detached from the other two, just passes over what he does not understand and repeats himself.*
 [23] *He becomes a little more forceful now.*
 [24] *i.e., riff-raff.*
 [25] *i.e., honest.*
 [26] *He sits up erect. In this speech he becomes more illustrative than before.*
 [27] *With something of anger at this absurd gesture.*
 [28] *Merely a reflexive form of the verb.*
 [29] *A reference to contemporary Elizabethan costume.*
 [30] *His anaer rumbles on in its disgust. This word means if. It is a form of and. It is from O.E. and, ond, which are related to Lat. ante, before, Gr. avri, against. Collateral in descent with and was the same word in Icelandic, enda with the meaning of moreover, if. In order to mark the difference in meanings of these ands the d was dropped off when used for if. This did not occur with very few exceptions until 1600.—Skeat and O.E.D.*
 [31] *i.e., a working man, one of the commoners.*

CASCA. ¹I can as well be hang'd as tell the manner of it : it was mere foolery ; I did not ²mark it. ³I saw Mark Antony offer him a crown : ⁴yet 'twas not a crown neither, 'twas one of these ⁵coronets : ⁶and, as I told you, he put it by once : ⁷but for all that, to my thinking, he would ⁸fain have had it. Then he offered it to him ⁹again ; ¹⁰then he put it by | ¹¹again : ¹²but, to my thinking, he was *very* loath to lay his fingers off it. And then he offered it the *third* time ; he put it the *third* time | by : and still as he refused it, the rabblement ¹³hooted and clapped their ¹⁴chopped hands and threw up their sweaty ¹⁵night-caps and uttered such a deal of stinking breath because Cæsar refused the crown, that it had almost choked ¹⁶Cæsar ; for he ¹⁷swounded and fell down at it : and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

CASSIUS. ¹⁷But, soft, I pray you : *what*, | did Cæsar swound?

CASCA. ¹⁸He fell down in the market-place and foamed at mouth and was speechless.

BRUTUS. 'Tis very like : he hath the ¹⁹falling-sickness.

CASSIUS. ²⁰No, Cæsar hath it not : but *you*, and I, And honest *Casca*, we have the ²¹falling-sickness.

CASCA. ²²I know not what you mean by *that*, but I am sure Cæsar fell down. ²³If the ²⁴tag-rag people did not clap him and hiss him according as he pleased and displeased them, as they use to do the players in the theatre, I am no ²⁵true man.

BRUTUS. What said he when he came unto himself?

Although CASCA may have been dragged into this recital of CÆSAR'S behaviour there is no doubt whatever that his unassociative temperament has been thoroughly roused by the nonsense he has witnessed. It is now necessary therefore to demonstrate that out of a mere recounting of facts, he has developed a bitter testimony against CÆSAR. To make him completely dry is wrong because he becomes the first that rears his hand against CÆSAR. Some sort of indication that he has, deep within his tardy form, an active comprehension of and will to resent the activities of such a vain man as he has described must be revealed. This speech contains colour, not the high lights of CASSIUS but the solid mass of a sturdy and unemotional temperament aroused to indignation.

CASCA. ²⁶Marry, before he fell down, when he perceived the common herd was glad he refused the crown, ²⁷he plucked ²⁸me ope his ²⁹doublet and offered them himself his throat to cut. ³⁰An I had been a man of any ³¹occupation, if I would not have taken him at a word, I would I might go to hell among the rogues. ³²And so he fell. When he came to himself again, he said, ³³if he had *done* or *said* any thing *amiss*, he desired their worships to think it was his *infirmity*. ³⁴³⁵Three or four wenches, where I stood, cried 'Alas, good soul!' and forgave him with all their hearts³⁶ : but there's no heed to be taken of *them* ; if Cæsar had stabbed their *mothers*, they would have done no less.

BRUTUS. ³⁷And after *that*, he came, | thus sad, | away?

CASCA. ³⁸Ay.

[32] *This comes out with a dejected outburst.*

[33] *Becoming imitative of CÆSAR in an exaggerated way.*

[34] *He concludes with a snort of disgust. CÆSAR'S anxiety was to make sure that they did not blame his thwarted ambition.*

[35] *He adds this as a final picture of the irritating foolish effect of such idiotic sentimentality. As CASCA goes, he is well worked up by now.*

[36] *He rises on this. It is quite enough to make CASCA rise.*

[37] *Brutus turns and moves away R. as he speaks. He is making his own*

final judgment of CÆSAR and this fact or these facts related by CASCA determined him. The Folio concludes the line with an exclamation mark, not a query, and we feel that this is more in keeping with the dramatic notion of BRUTUS here. For a short time he passes out of the scene and does not speak again until CASCA has gone, which indicates that he retires in thought as well as person. Thus a quiet reflective statement is better than a deliberate question. Cassius watches him closely.

[38] *CASCA simply adds a short affirmative like a final nail in CÆSAR'S coffin and comes down the steps.*

CASSIUS. ¹Did ²Cicero say any thing?

CASCA. ³Ay, he spoke Greek.

CASSIUS. To what effect?

CASCA. Nay, an I tell you that, I'll ne'er look you i' the face again : but those that understood him smiled at one another and shook their heads ; but for mine own part, it was Greek to me. ⁴I could tell you more news too : Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to ⁵silence. Fare you well. There was more foolery yet, if I could remember it.

CASSIUS. ⁶Will you sup with me *to-night*, Casca?

CASCA. ⁷No, I am promised forth.

CASSIUS. Will you *dine* with me *to-morrow*?

CASCA. ⁸Ay, if I be alive, | and your mind hold, | and your dinner worth the eating.

CASSIUS. Good ; I will expect you.

CASCA. Do so : ⁹farewell, both.

[Exit through second arch L.

BRUTUS. What a blunt fellow is this grown to be !
He was ¹⁰quick metal when he went to school.

CASSIUS. ¹¹So is he now in execution
Of any bold or noble enterprise,
However he puts on this ¹²tardy form.
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his word
With better appetite.

BRUTUS. And so it is. ¹³For this time I will leave you :

¹⁴To-morrow, if you please to speak with me,
I will come home to you, or, if you will,
Come home to me and I will wait for you.

CASSIUS. I will do so : ¹⁵till then, think of the world.

[Exit BRUTUS through the second arch L.

This speech almost flavours of the same easy spontaneous growth as IAGO'S final speech in Oth. I, III, and others which both summarize and plan at the conclusion of a scene. Therefore ease from the sense of any dramatic tension and make the character live as in its first moment of creation, so that the passages receive the variety which comes from the natural growth of thought. Final speeches like this contain a great deal of vital matter and almost invariably begin in meditation and then develop into speculation and, finally, determination as this one does. Therefore time is needed in which to allow these changes to take place and just treatment given to the various phases of development.

¹⁶Well, Brutus, thou art noble ; yet, I see,
Thy honourable metal may be wrought
From that it is ¹⁷dispos'd : therefore, it is meet
That noble minds keep ever with their ¹⁸likes ;
For who so firm that cannot be seduc'd ?
¹⁹Cæsar doth ²⁰bear me hard ; but he loves Brutus :

[21] *This passage has been much debated as to the relative meaning of he in the second line. The present Editor reads the passage as such. If CASSIUS were BRUTUS now, i.e., at this particular time, CÆSAR would not influence him. The word humour implies that CÆSAR is influencing BRUTUS. Schmidt quotes 'I will teach you how to humour your cousin'—M. Ado, II, 1, and 'I would humour his men with the imputation of being near their master'—H. IV, 2, V, 1. The inflection on 'me' and a rapid treatment of its four preceding words will give the meaning. The entire passage is taken more affirmatively than reflectively and is lighter and quicker than the preceding passages. CASSIUS speaks his mind very definitely where lack of emphasis gives greater significance than if it were used.*

²¹If I were Brutus now and he were Cassius,
He should not humour me. ²²I will this night,
In ²³several hands, in at his windows throw,
As if they came from several citizens,
Writings, | all tending to the great opinion
That Rome holds of his name, ²⁴wherein | obscurely²⁵
Cæsar's ambition shall be ²⁶glanced at :

ACT I, SC. II

[1] *There is a pause of a few moments whilst CASSIUS continues to look at BRUTUS. This helps to direct the attention upon the latter since what he is thinking is determining the play. CASCA is just adjusting his toga.*

[2] *This was the great Roman orator who had previously joined Pompey against CÆSAR and later became reconciled to the latter. He was popular and, naturally, anything from his lips would be listened for. He appears in the next scene.*

[3] *Just a dry comment, but not deliberately forced. It is caustic if done without effort.*

[4] *He is just beginning to mount the steps when he turns and publishes this fact.*

[5] *He probably implies that they have been executed. Actually this was not so. After this Brutus turns and meets CASSIUS' look. Here is the first instance of direct action against the remonstrating Republicans. Casca turns and commences to mount the steps in a leisurely way, talking as he goes in a somewhat bored manner. He continues to walk towards the second arch L.*

[6] *Cassius moves half-way up the steps C. in a quick attempt to secure CASCA for further talk.*

[7] *As he is walking towards the exit L. and without looking back. Make his reply short, sharp and blunt.*

[8] *He turns and makes a leisurely agreement, winding up with a warning that the dinner had better be worth the eating.*

[9] *Casualty as he turns and exits.*
[10] *i.e., lively and light. Metal is the same as mettle, the latter being a variant of the former. The stuff of which a man is made.*

[11] *He comes down to Brutus. He is burning with his own idea of winning CASCA as a practical partisan against CÆSAR. Note the trisyllabic pronunciation. This form of printing is adopted for all succeeding similar instances.*

[12] *i.e., appearance of tardiness or dourness.*
[13] *He crosses Cassius and mounts the steps.*

[14] *On the top of the rostrum, he turns to Cassius.*

[15] *Cassius goes up the steps and speaks with a final earnestness to him.*

[16] *Cassius stands watching Brutus as he goes off and then proceeds quietly and easily.*

[17] *His disposition nobly disposed towards CÆSAR can be turned against him.*

[18] *i.e., those of his own quality.*

[19] *He comes down to the bottom of the steps and proceeds in a quiet, thoughtful way. Take time over this speech.*

[20] *i.e., feels hard against him in an ill and mistrustful way. This is somewhat to himself. The next phrase is more to the audience.*

[22] *A sudden thought and, characteristic of the man, quick. He has hit upon an idea which he feels will effectively secure BRUTUS to determinate action. Let the spontaneity of a new idea be evident to our eyes, and so enable the scene to end on a vital note.*

[23] *i.e., several different forms of handwriting.*

[24] *Slow up on these two words.*

[25] *i.e., suggestively.*

[26] *i.e., in these writings reference will be made to CÆSAR'S ambition and the matter will be shown to be of general concern.*

ACT I, SC. II

- [1] *Mounting the steps and off L. This line has the note of vindication. CASSIUS is turning the edge of his determination against CÆSAR.*
- [2] *Let CÆSAR make himself very strong because...*

SCENE III

A Street.

- [3] *Shakespeare draws CICERO as being without any fear of the storm. This is doubtless because he was a military general of great qualities and courage although it is recorded that BRUTUS thought him timid. It also acts as an offset for CASCA'S perturbation, more especially as we last saw him as the casual, off-hand cynic.*
- [4] *Did you accompany CÆSAR home?*
- [5] *He shows surprise at CASCA'S disturbed look and behaviour.*
- [7] *i.e., realm, domain.*
- [8] *Give these lines their value. Don't merely speak them, but let us realize a man who has seen such things and draws them with emotional immensity in order to give the full stature to the present even's*
- [9] *i.e., split.*
- [10] *This, the greater calamity, invokes dread. Take these two lines expressively in low and fearful tones.*
- [11] *Dwell upon these two words and point their graphic values.*
- [12] *In Shakespeare's time this word had the stronger meaning of gross impertinence or insolence.*
- [13] *CICERO, although not afraid, is nevertheless impressed. He asks if CASCA saw anything else.*
- [14] *Do not hurry this speech, but give emphasis to the various wonders. It is a fine piece of graphic writing.*
- [15] *i.e., not sensitive to.*
- [16] *Because of this he anticipated worse encounters. Make this a parenthesis expressive of its own meaning and not a continuation of the principal thought.*
- [17] *This is the reading of the Folios. Johnson—gaz'd, Rowe—glaz'd. E. Cornwall Gloss. gives Glaze—to stare. This is the only instance of Shakespeare's use of this verb.*
- [18] *i.e., pale, wan, ghastly-looking.*
- [19] *i.e., demented.*
- [20] *i.e., the owl.*
- [21] *i.e., events of an extraordinary and prophetic nature. Lat. prōdīgī-um (pro, before, and agium, a thing said). Hence a sign, token, portent.*
- [22] *i.e., at the same time.*
- [23] *i.e., these are the reasons for their occurrence.*
- [24] *i.e., prophetic. Lat., portentosus from portentum, a portent, omen, sign.*
- [25] *i.e., region or country. Gr., κλίμα, a slope, zone or region of the earth. From the designation of the region the word becomes interpretive of its atmospheric conditions.*
- [26] *CICERO'S fearlessness is simply an insensibility to superstition; but he does not treat it with contempt, merely with unconcern. He also gives us a contrast to CASSIUS, who follows immediately upon his exit. His inquiry about CÆSAR is quite casual. He is not concerned about him in the same way as CASSIUS is. CASCA as yet is not relating these events with CÆSAR.*
- [27] *i.e., construct. M.E. constru-en, adapted from Lat. construere, to pile together, build up.*

¹And after this let Cæsar ²seat him sure;
For we will shake him, or worse days endure.

The lights dim down quickly. Draw No. 1 pair of curtains.

SCENE III

A Street.

No. 1 pair of grey curtains from behind the columns. (See A in Groundplan I.) This stands for Act II, Sc. IV; the opening of Act III, Sc. II; Act IV, Sc. II, and Act. V, Sc. II, in both of which the columns are struck.

Thunder and lightning. Enter, from opposite sides, CASCA, L., with his sword drawn, and CICERO, R. They meet C. Both are wearing pænulas instead of togas. Their hoods are drawn up over their heads. Note that the thunder and lightning continues throughout the scene and is left to the producer's discretion.

CICERO. ³Good even, Casca: ⁴brought you Cæsar home?
⁵Why are you breathless? and why stare you so?

[6] *Through CASCA the cynic, a greater emphasis is given to the portentous nature of the tempest. The fact that his otherwise imperturbable nature is so disorganized proclaims a more than common event. But he is afraid in a grand way and, as his relating of the story shows, of really unprecedented phenomena. Bear in mind that the original CASCA had to make this effective in broad daylight.*

CASCA. ⁶Are not you mov'd, when all the ⁷sway of earth
Shakes like a thing unfirm? O Cicero,
I have seen tempests, when the scolding winds
Have ⁸riv'd the knotty oaks, and I have seen
The ambitious ocean swell and rage and foam,
To be exalted with the threatening clouds;
¹⁰But never till to-night, | never till now, |
Did I go through a tempest | ¹¹dropping fire.
Either there is a civil strife in heaven,
Or else the world too ¹²saucy with the gods
Incenses them to send destruction.

CICERO. ¹³Why, saw you any thing more wonderful?

CASCA. ¹⁴A common slave—you know him well by sight—
Held up his left hand, which did flame and burn
Like twenty torches join'd, and yet his hand
Not ¹⁵sensible of fire remain'd unscorch'd.
[Besides—I ha' not since put up my ¹⁶sword—
Against the Capitol I met a lion,
Who ¹⁷glaz'd upon me and went surly by
Without annoying me: and there were drawn
Upon a heap a hundred ¹⁸ghastly women
¹⁹Transformed with their fear, who swore they saw
Men all in fire walk up and down the streets.
And yesterday the ²⁰bird of night did sit
Even at noon-day upon the market-place,
Hooting and shrieking. When these ²¹prodigies
Do so ²²conjointly meet, let not men say
'²³These are their reasons: they are natural:'
For, I believe, they are ²⁴portentous things
Unto the ²⁵climate that they point upon.]

CICERO. ²⁶Indeed, it is a strange-disposed time:
But men may ²⁷construe things after their fashion,
Clean from the purpose of the things themselves.

Comes Cæsar to the Capitol to-morrow?

CASCA. He doth ; for he did bid Antonius
Send word to you he would be there to-morrow.

CICERO. ¹Good night then, Casca : ²this ³disturbed sky
Is not to walk in.

CASCA. Farewell, Cicero. [Exit CICERO, L.]

Enter CASSIUS, R., immediately upon CICERO's exit. He is in his tunic without a toga. He has a dagger (pugio) attached to his belt on the right and a wallet (pera) on the left containing three papers. He enters swiftly, stopping short R.C.

CASSIUS. ⁴Who's there?

CASCA. A ⁵Roman.

CASSIUS. ⁶Casca, by your voice.

CASCA. Your ear is good. Cassius, what night ⁷is this?

CASSIUS. A very pleasing night to honest men.

CASCA. Who ever knew the heavens menace so?

CASSIUS' entrance into the scene is a return to the active intensity of drama after the preceding relaxation where graphic picturing has made the setting for what is to come. We left him resolved upon his course and meet him now as a part of the tempest and portents themselves. Hitherto we saw him at his earnest labour endeavouring to rouse the soul of BRUTUS into factious activity. There, in the early stages of the play, he gripped us with his vehemence and dramatic activity. Here he carries on the burden of that same function, and has to intensify the pitch already established in order to develop the action to that point where BRUTUS, in a new style of character, but less violent, becomes equally intense. In this scene his spirit is dancing with nature's confirmation of his beliefs. It is modulated to high glee, incisive invective, and rhetorical despair which gradually gives way to a more balanced content when he succeeds in winning the support of CASCA. All these variations are necessary to create an essential dramatic interest and all must be made of the spirit that is almost wrought to the nature of fanaticism. By this we have not only the contrast of BRUTUS' manner in Act II, Sc. I, but also his strength.

CASSIUS. ⁸Those that have known the earth so full of faults.

[⁹For my part, | I have walk'd about the streets,
Submitting me unto the perilous night,
And thus ¹⁰unbraced, Casca, as you see,
Have bar'd my bosom to the ¹¹thunder-stone ;
And when the ¹²cross blue lightning seem'd to open
The breast of heaven, I did present myself
Even in the aim and very flash of it.

CASCA. But wherefore did you so much tempt the heavens?
It is the part of men to fear and tremble
When the most mighty gods by tokens send
Such dreadful ¹³heralds to astonish us.

CASSIUS. ¹⁴You are dull, Casca, and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale and gaze
And put on fear and ¹⁵cast yourself in wonder,
To see the strange impatience of the heavens :
¹⁶But if you would consider the true cause
Why all these fires, | why all these gliding ghosts, |
Why birds and beasts from quality and ¹⁷kind—
Why old men ¹⁸fool and children calculate—
Why all these things change from their ¹⁹ordinance,
Their natures and ²⁰preformed faculties,
To ²¹monstrous quality, | ²²why, | you shall find
That heaven hath infus'd them with these spirits
To make them instruments of fear and warning
Unto some monstrous ²³state.

²⁴Now could I, Casca, name to thee a man |

slower, his voice firmer and full of incisive conviction. The alteration of the pace will help greatly. It is not

speed that is needed now but intense strength in a concentrated tone of voice and treatment of the phrases.

ACT I, SC. III

- [1] He simply thinks that the wisest thing to do is to go home and moves to L.
- [2] He turns, speaks and exits L.
- [3] Note the figurative construction. It is what the sky signifies and produces that is intended as shown by 'walk in'.
- [4] Sharply.
- [5] CASCA is exemplifying his courage. Supernatural fears may have possessed him, but he is strong nerved against normal contingencies.
- [6] CASSIUS is eager to see him and goes to C. on this.
- [7] F. prints a question mark after this line. Modern editors place an exclamation mark. Surely the description of the portentous events and CASCA's marked perturbation evidence the fact that he is asking what night of all other nights this is, and thus argues the retention of the query. Against CASCA's amazed question comes CASSIUS' relish.
- [8] This is merely a hyperbolic reply implying that only when the earth was so full of faults did men know the heaven's menaces and may be an allusion to the Flood. It was only like this when the earth was grossly sinful and therefore it is now in that particular state—referring to the wrongs that CÆSAR is committing.
- [9] Now add the relish to the words.
- [10] i.e., with garments unloosed. He shows his open neck.
- [11] i.e., thunder-bolt.
- [12] i.e., forked. It occurs again in Lear IV, VII.
- [13] Used in the sense of royal messengers or officers.
- [14] To one in CASSIUS' state of mind seeing nature concur with his own earnest desires and beliefs, he would naturally proclaim anyone dull who only saw the phenomena and not their meaning. Keep him therefore still virile. His more exulting passages have gone by, but his spirit is still on fire and he speaks with excessive emphasis.
- [15] i.e., lose. Some editors give case, but the literal meaning of cast, which is throw, seems to prove its authenticity. He throws himself (i.e., his mind) away in wonder and fear.
- [16] Here he grows more intensive and his pace quickens. He is almost fanatical in his pitch of mental excitement, so eager to establish his own belief in the significance of these things upon CASCA. Don't gabble the lines, but make them live and work up to the point 'monstrous quality'. That is where he begins to bring his facts to create his argument.
- [17] The construction here is developed by the character of the speech. CASSIUS is a fanatic and his spirit is rushing out in eager dilation upon the true significance of these events which are to him the proclamation of nature herself against the evils which he so strongly feels. Hence this line is not properly finished before another takes its place and then is loosely completed in the one following that. It so clearly indicates his condition and the required treatment.
- [18] This is merely the inversion of the order of human development that children act blindly and old people with thought.
- [19] i.e., ordained system or nature.
- [20] i.e., planned. Actually, pre-ordained.
- [21] He dwells upon these two words because they are the organized issue of the preceding passages. Monstrous means unnatural, perverted, deviating from its type. Lat. monstrōsus from monstrum, monster which meant something marvellous ; originally a divine portent or warning from root of monēre, to warn.
- [22] He hits and dwells upon this word, after which he proceeds as before up to state.
- [23] i.e., condition of things.
- [24] Intense, but without the additional voice hitherto used. Here he is revealing the heart of his mystery. His pace is

ACT I, SC. III

- [1] *The pause here is given to develop the significance of the night and to relate its character more graphically with that of CÆSAR.*
- [2] *i.e., he is as ominous as these signs, prophetic of disaster.*
- [3] *See note 21, p. 16.*
- [4] *CASCA is being cautious. He does not jump to CASSIUS' meaning with the liveliness of CASSIUS' own spirit. This offers a certain excuse for CASSIUS' indecisive reaction. His own zeal rather runs away with him and makes him sensitive to anything that does not equal its own pitch.*
- [5] *He just looks for a moment at CASCA and then turns away. In his highly wrought condition such a cautious inquiry as CASCA'S makes him for a while uncertain of his procedure. His mind does not move in the same way as CASCA'S. He darts and shoots with impulse and passion, the others with consideration and caution. He now turns to lamenting instead of invective.*
- [6] *i.e., sinews, bodily strength. They have bodies, but their spirits are dead.*
- [7] *i.e., the fact that we have a yoke or are subdued.*
- [8] *CASCA has not paid any attention to this but has remained deep in thought. Here he resumes his deliberate survey of CÆSAR, which eventually grows to an active resolution to kill him. Note, however, the clear character of the man as contrasted with that of CASSIUS, slow, but deliberately progressive upon his own facts, not upon those of CASSIUS.*
- [9] *This was an actual ordinance of the Senate.*
- [10] *He turns and moves to Casca with a swift step. There is no mistaking that he will do as he says.*
- [11] *Emphasize this word because it relates the wearing of the crown as the signal for his own death.*
- [12] *Once again he turns abruptly and now apostrophizes the gods with an exulting vehemence. His spirit is alive with independence and these sudden changes and passionate developments are consistent with his character, not only here but throughout the play.*
- [13] *In the original form of the language, ye was nominative, you accusative. This distinction, though observed in the Bible, was disregarded by Elizabethan authors and ye seems to have been used in questions, entreaties and rhetorical appeals. In this case ye is rhetorical and you accusative. Don't hurry these lines too much, but keep them under an expressive control. Although raised on the fond realization of the power to liberate himself from tyranny, yet remember that this very joy will be scoured by him in the words which describe it and that he would relish as much as they could give him.*
- [14] *i.e., my own individual burden of CÆSAR'S tyranny.*
- [15] *He strikes these two words in the assertive way which makes us feel that he is there and then liberating himself.*
- [16] *Casca throws his hood back, and comes in with a level strength consistent with the pitch of the scene. CASSIUS' spirit is drawing that of CASCA.*
- [17] *Cassius turns round and makes this vehement demand immediately.*
- [18] *i.e., usurper. The word originally meant absolute master without any bad sense. Here, of course, the meaning is an opprobrious one. CASSIUS means that if men have the power to cancel their captivity by killing themselves why should CÆSAR be a tyrant. If they destroyed themselves they would destroy CÆSAR'S tyranny. The idea is rather far-fetched, but CASSIUS is in the state of mind that produces extremes.*

Most like this | 'dreadful night, |
That thunders, | lightens, | opens graves, | and roars
As doth the lion in the ²Capitol:
A man no mightier than thyself or me
In *personal action*, | yet | ³prodigious grown
And fearful, | as these strange eruptions are.

CASCA. ⁴'Tis Cæsar that you mean; is it not, Cassius?

CASSIUS. ⁵Let it be who it is: for Romans now
Have ⁶thews and limbs like to their ancestors;
But, woe the while! our fathers' minds are dead,
And we are govern'd with our mothers' spirits;
Our ⁷yoke and sufferance show us womanish.

CASCA. ⁸Indeed they say the senators to-morrow
Mean to establish Cæsar as a king;
And he shall wear his crown by sea and land,
In every place save here in ⁹Italy.

CASSIUS. ¹⁰I know where I will wear this dagger ¹¹then:
Cassius from bondage will deliver Cassius.

¹²Therein, ¹³ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.

If I know this, know all the world besides,
That part of tyranny that I do ¹⁴bear

I can ¹⁵shake off at pleasure.

[Thunder still.]

CASCA. ¹⁶So can I:

So every bondman in his own hand bears
The power to cancel his captivity.

CASSIUS. ¹⁷And why should Cæsar be a ¹⁸tyrant then?

¹⁹Poor man! I ²⁰know he would not be a wolf

But that he sees the Romans are but sheep:

²¹He were no lion, were not Romans hinds.

²²Those that with haste will make a mighty fire
Begin it with weak straws: ²³what trash is Rome, |
What rubbish | and what offal, | when it serves
For the base matter to illuminate

So vile a thing as Cæsar! ²⁴But, | O ²⁵grief, |
Where hast thou led me? I perhaps speak this
Before a ²⁶willing bondman; then I know
My answer must be ²⁷made. But I am ²⁸arm'd,
And dangers are to me ²⁹indifferent.

CASCA. ³⁰You speak to Casca, and to such a man

[19] *i.e., weak, impotent. He speaks this with contempt. His tone becomes less violent but it still bears the bite of bitter sarcasm.*

[20] *i.e., I know this, that . . .*

[21] *Just a little stronger on this line.*

[22] *Less voice but very bitter. He and the others are the weak straws as he points out.*

[23] *His anger bursts out once again. Don't hurry, and let his bitterness exercise itself on the nouns. This first phrase is a rhetorical way of saying that Rome is trash.*

[24] *Here again his highly wrought spirit takes a sudden change and alters from passion into realization of his passion,*

and he becomes as wrought in this as the other.

[25] *This word was used in a wider sense than at present and was used for distress, bitterness and sorrow of any kind besides personal loss.*

[26] *i.e., one who is willing to accept CÆSAR'S tyranny and is therefore possibly friendly to him.*

[27] *i.e., I must answer with my life.*

[28] *i.e., armed in spirit and ready to die.*

[29] *i.e., I am indifferent to dangers.*

[30] *With a big and steady spirit. Here again we see a complementary strength supplementing the more volatile effects of CASSIUS' passionate outburst.*

That is no ¹fleering tell-tale. ²Hold, | my hand : |
Be ³factionous for ⁴redress of all these griefs,
And I will set this foot of mine as far
As who goes farthest.

CASSIUS.

⁵There's a bargain made.

⁶Now know you, Casca, I have mov'd already
Some certain of the noblest-minded Romans
To undergo with me an enterprise
Of ⁷hon our *ab* le-dangerous consequence ;
And I do know, by this they stay for me
In Pompey's ⁸porch : for now, this fearful night,
There is no stir or walking in the streets ;
And the complexion of the ⁹element
In ¹⁰favour 's like the work we have in hand,
Most bloody, fiery, and most terrible.

Enter CINNA from L. quickly. He also wears a pænula and is hooded. He comes to c.

CASCA. ¹¹Stand close awhile, for here comes one in haste.

CASSIUS. 'Tis Cinna ; I do know him by his ¹²gait ;
He is a friend. Cinna, where haste you so ?

CINNA. ¹³To find out you. ¹⁴Who's that ? Metellus Cimber ?

CASSIUS. ¹⁵No, it is Casca ; one ¹⁶incorporate
To our attempts. ¹⁷Am I not stay'd for, Cinna ?

CINNA. ¹⁸I am glad on 't. What a fearful night is this !
There's two or three of us have seen strange sights.

CASSIUS. ¹⁹Am I not stay'd for ? tell me.

CINNA.

²⁰Yes, you are.

O Cassius, if you could

But win the noble Brutus to our party—

CASSIUS. ²¹Be you content : good Cinna, take this paper,
And look you lay it in the ²²prætor's chair,
Where Brutus may ²³but find it : and throw *this*
In at his window ; set *this* up with wax
Upon *old* Brutus' statue : all this done,
Repair to Pompey's porch, where you shall find us.
Is Decius Brutus and Trebonius there ?

CINNA. All but Metellus Cimber ; and he's gone
To seek you at your house. ²⁴Well, I will ²⁵hie,
And so bestow these papers as you bade me.

CASSIUS. That done, repair to Pompey's theatre.

[Exit CINNA L. quickly.]

²⁶Come, Casca, you and I will yet ere day
See Brutus at his house : three parts of him
Is ours already, and the man entire
Upon the next encounter yields him *ours*.

CASCA. O, he sits high in all the people's hearts ;
And that which would appear ²⁷offence in us
His ²⁸countenance, like richest ²⁹alchemy,
Will change to virtue and to worthiness.

CASSIUS. Him and his worth and our great need of him
You have right well ³⁰conceited. Let us go,
For it is after midnight, and ere day
We will awake him and be sure of him.

[Exeunt L. as the lights dim on a rapid check.]

ACT I, SC. III

[1] *i.e., sneering, mocking, ridiculing. The origin is uncertain but probably of Scandinavian source. The sense is that of revealing the plotter with a grin of malicious relish. Note how graphically the action is pictured.*

[2] *Separate this word because it is an expletive and not intended to mean Hold my hand. He holds out his hand on the noun.*

[3] *i.e., active. Faction is a noun from Lat. factionem, verb, facere, to do, make. (Hence, fashion.) It has been appropriated by the sense of forming parties for seditious purposes. 'Chop away that faction's pale of his.'—H. VI, 2, V, 1.*

[4] *i.e., reform.*

[5] *CASSIUS clasps CASCA's hand in Roman style and with great fervour. The Roman handshake consisted of grasping the wrist. At this point, tradition has placed a loud clap of a loud.*

[6] *He now proceeds in a quick and earnest way, keeping his voice low and intense.*

[7] *Preserve this compound form in speaking. It is a common construction in Shakespeare, more particularly in his earlier plays.*

[8] *The Porticus Pompeii near Pompey's Theatre.*

[9] *i.e., the sky.*

[10] *i.e., appearance, quality.*

[11] *CASCA draws his hood over his head, speaks with sudden caution and draws Cassius close to the wall. Both this and CASSIUS' following line are short and sharp.*

[12] *i.e., manner of walking. Some characteristic form should be adopted, preferably in his rapid step.*

[13] *Peering at him.*

[14] *Looking at Casca, who has the hood of his pænula drawn over his head.*

[15] *Keep up the swift and tense treatment.*

[16] *i.e., incorporated, enlisted. Incorporate to means joined to us (in our attempts on CÆSAR's life).*

[17] *Eagerly and coming towards Cinna. He is anxious to realize that the others are waiting and that the plot is therefore maturing.*

[18] *CINNA is more occupied with the fact that CASCA has become one of their party. He crosses to Casca and shakes his hand. He continues talking to CASCA.*

[19] *CASSIUS is highly impatient to know the true facts.*

[20] *He turns to Cassius.*

[21] *He comes in abruptly and continues in a swift business-like way.*

[22] *BRUTUS was a prætor (pronounced preetor). This was originally the title of a Roman consul, but was afterwards used to denote that magistrate to whom the administration of justice was transferred when the consulship to which the power had hitherto been attached was thrown open to the commons in 366 B.C.—Seuffert. He had the right to the sella curulis.*

[23] *From O.E. be-utan, on the outside, without. It thus has the sense of exception, away from, and so pronounced as a certainty and thus certainty as here.*

[24] *Crossing to L.*

[25] *i.e., haste.*

[26] *Keep up the same swift and intensive treatment as before. He moves with Casca over to L.*

[27] *i.e., criminal.*

[28] *i.e., association, alliance.*

[29] *Probably a reference to the philosopher's stone, the mythical chemical element which could transmute all things to gold. Alchemy is from O.Fr., alquimie—med. Lat., alchimia—Arabic, al-kimīā—probably adapted from Gr. χημία (plus Arabic al). The English word dates from the 14th c. and alluded to the chemistry of the Middle Ages. For full development of the word, see O.E.D.*

[30] *i.e., conceived. Concelt was formed from conceive and is found in the late 14th c., but there seems to be no data available explaining how or why.*

ACT II, SC. I

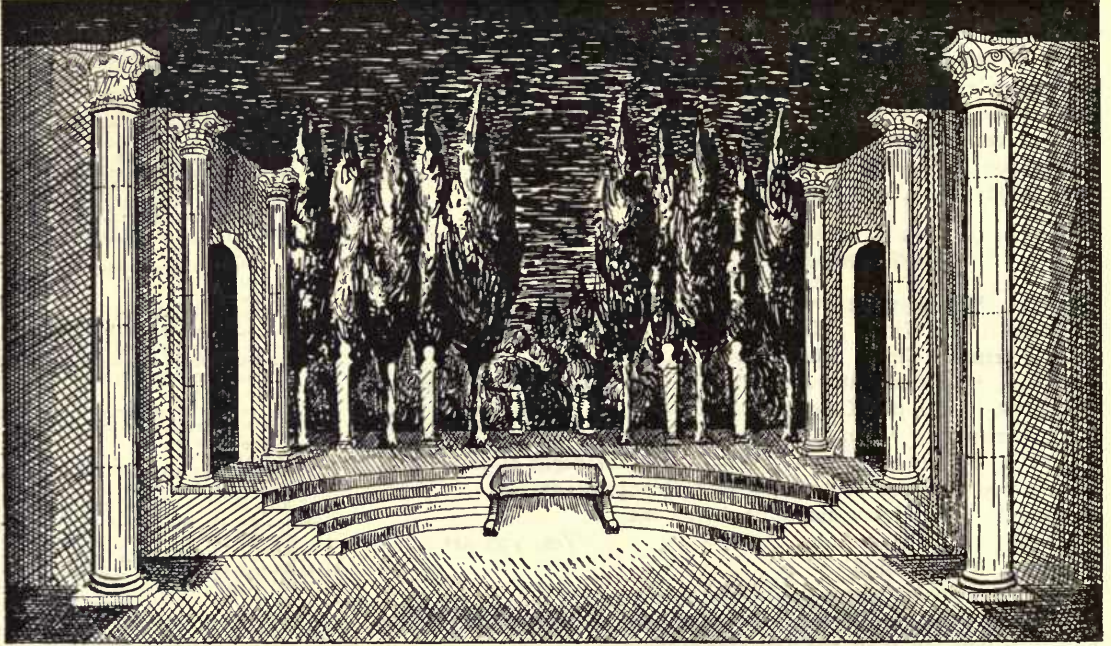
ACT II
SCENE IACT THE SECOND
SCENE I

ILLUSTRATION No. 2

Rome. BRUTUS' Orchard.

- [1] Orchard is from O.E. ort-geard, parallel to Goth. aurtli-gards, garden, the first element of which is considered to be Lat. hortus, garden.—O.E.D. The early signification of the word was therefore garden, although the meaning of a plot containing fruit-trees was concurrent with it from 1388. This latter meaning gradually became the exclusive one. In the representation of this scene keep the trees to resemble poplars, leaving the distant ground rows to represent an orchard. This is one of the very few stage directions given in the original copies which amounts to a scene caption.

Rome. BRUTUS' Orchard.¹

It is at this point that the play begins to develop in a new movement, a term borrowed from its musical associations and thus used by Mr. J. Isaacs who has stated that a Shakespearean play is not only divided into acts but into movements. Hitherto the movement has been one of incitement. Now it becomes that of meditation and resolve. Individual gives place to individual and the action of the play now devolves upon the solitary character of BRUTUS.

Tradition has handed down to us a calm, fully dressed figure quietly turning over his thoughts with the ease of a giant handling dwarfs. We ask, is this dramatic and is it noble? The real drama was announced in BRUTUS' line, "I would not, Cassius, yet I love him well" when Cassius inquired if he did not wish CÆSAR to be king. There was the first murmur of the civil war and now it has reached the stage of critical operations. This is that which makes both drama and nobility; drama because of the conflict, nobility because of the courageous suppression of sentiment and the submission of the issue to judgment in the name of the general good with the acceptance of the verdict and the intense suffering that it brings. It is this human distress that is itself the plot, the dramatic action, the agent equal in power with that which preceded it. CASSIUS'

overwrought intensity served its purpose for a judicious period. He, with all his parts united in the blaze of passion, now gives way to a study of intense temperance of mind which by the order of its succession is thus made more effective than if without its contrast. After the preceding characteristics we dwell upon the quieter though highly concentrated reflections of BRUTUS with a prepared appetite and thus see the clever management of dramatic qualities in their effects upon each other.

Shakespeare is not only concerned with high ideals, but with human nature as well. In BRUTUS he is not a mystic breathing precepts but an exemplifier of their exaction upon character. The appeal of his strength is that it is born in weakness. Its spirit is bound with human affections. The sorrow's heavenly, it strikes where it doth love. Therefore let us approach the character in the realization that its qualities are those of a man and not of a statue, and at the same time avoid the other extremity of intemperance of passion or worse still—self-pity. The conflict of his nature must be dramatized, but its strength must be preserved. His is not the surrender to thought like Hamlet's, but the resolution that gains the name of action.

Mr. Ivor Brown has remarked that there is no reason for supposing BRUTUS to be almost entirely impassive because he knows how to keep his head. The man who says that an hour before action is 'Like a phantasma or a hideous dream', has not got an outfit of marble in place of a nervous system. He adds further that the lines should not be intoned as portions of an august ceremony but as vehicles of acute and anxious thought. May we in conclusion repeat Portia's own portrait of Brutus.

And when I asked you what the matter was
 You star'd upon me with ungentle looks : . . .
 And too impatiently stamp'd with your foot : . . .
 But with an angry wafture of your hand
 Gave sign for me to leave you.

Here is the revelation of Shakespeare's own design, fearless of the shadows that the light may be more apparent, unafraid of making him human since the divinity will assert itself and not remain remote from the 'sphere of our sorrows'.

At the rise of the curtain the stage is empty. After a moment or two a flash of a meteor is seen on the backcloth followed by another over the stage. Then between the avenue of trees R., BRUTUS is seen walking slowly as though returning from a long and restless journey round his orchard. He is without his toga, and moves with his hands clasped behind him as though deep in thought. As he reaches the C. he turns facing the backcloth and leans with one hand on the balustrade as he pursues his thinking. Then he gives a look upward at the sky and turns with an impatient gesture and comes to the top of the rostrum about L. of and above the seat.

It will be seen how this entrance enables the actor to lead into the scene with a commencement of the character more clearly shown than if discovered either walking about or sitting meditatively. We get the impression of a man who has been roaming about his garden in a disturbed state of mind instead of being merely reflective in a quiescent way.

After BRUTUS' entrance restrict the meteor flashes merely to the cues.

The front row of trees can be either on net or foot-ironed and

ACT II, SC. I

- [1] *Make this an abrupt call. Bear in mind his mental tension. The curious may ask, why should BRUTUS stand in his garden and call into his house for LUCIUS, who is asleep in the servants' quarters? The explanation is simply that Shakespeare was not writing for the picture stage, but for one which simply served the purposes of the drama and whose locality changed at one word. It will frequently be noted how characters are at hand or appear with amazing rapidity beyond the logic of realism. He means that he cannot tell the time by the stars because the clouds obscure them.*
- [2] *He turns and paces across the rostrum to R.C. and comes back in suppressed agitation. During this walk, turn the phrase "he would be crowned" over in the mind.*
- [3] *Here he stops and calls again. After a slight pause he moves down the steps, speaking as he goes and obviously longing for sleep. During the short pause C., turn over the line "Crown him?" that . . . with danger.*
- [4] *He again turns and calls.*
- [5] *He goes to the first step and begins to show impatience and signs of nerve strain.*
- [6] *Here, as is characteristic of such mental conditions, impatience gives place to abruptness. He just speaks and then turns away from LUCIUS and immediately LUCIUS has gone flings himself down in the seat. Let us feel that he is utterly weary. He leans forward and covers his face with his hands for a few seconds, after which he resumes an upright position. Then he commences in a definite way as though he had been forced to arrive at this conclusion, no matter from what point he had started—and he has started from many.*
- [7] *Ease a little on this and the next line.*
- [8] *A moment's pause here as the general good opposes the personal bias. Then speak as consenting to the general demand. Spurn in the line above means strike.*
- [9] *i.e., public cause.*
- [10] *A slight pause and then leaning forward and supporting his chin with his elbow on one knee he deliberates upon this vital fact. Give each of these four words a careful and slow emphasis. Then comes a slight pause.*
- [11] *Not so emphatic, but still slow and inflecting the two words italicized.*
- [12] *He makes a pause before this and rises as he says it with a sigh which evidences the vexatious nature of the question.*
- [13] *He paces down to R.C., hands behind him. After the more intense deliberation, ease a little on a lighter note of more quiet observation. Such passages as these help to relieve the more critical ones. He speaks as he moves.*
- [14] *He stops and his voice has the note of quiet caution.*
- [15] *i.e., careful.*
- [16] *His voice lifts on this and he raises his face, which hitherto has been pointed downwards. Modern editions place a query after this line. F₁ gives a comma. It is more a statement than a question.*
- [17] *He turns up C. again with a sigh and stands in front of the seat in a thoughtful attitude. Let these things take their time and issue from thought.*
- [18] *This is the result of his reflection and for variety of treatment he adopts an easier form of delivery. It is a simple statement of fact and not meditative, though careful.*
- [19] *From Lat. remordere, to vex, disturb (re-, back, and mordere, to bite or sting). Here the sense is almost the same as in Othello III., III, p. 51, note 6, and borders on solemn obligation. There is no compunction in such greatness.*
- [20] *Here again he is carefully stating a fact*

slung by piano wires from a batten. Dark patches should surround the bases of the trees. For details of the statues (hermæ), see Plate I, fig. 6.

BRUTUS. ¹What, Lucius, ho!

I cannot, by the progress of the stars,

Give guess how near to day.² ³Lucius, I say!

I would it were my fault to sleep so soundly.

⁴When, Lucius, when? | ⁵awake, I say! | what, Lucius!

Enter LUCIUS from house L. He enters quickly as though having hurried, and not sleepily. He wears a white tunic, girdled and with long full sleeves pointed in a slightly mediæval style and is throwing a loose dark blanket (lodix) about himself. LUCIUS has the sense to put something on over his tunic. He wears a leathern bulla. There is also a tone of anxiety in his voice due to the circumstances and the impatient sound of BRUTUS' voice.

LUCIUS. Call'd you, my lord?

BRUTUS. ⁶Get me a taper in my study, Lucius:

When it is lighted, come and call me here.

LUCIUS. I will, my lord.

[Exit L.]

Keeping in mind what has already been said with regard to the treatment of BRUTUS' character, let us note the close construction of the speech, the result of hard, sifting thought, of impartial consideration of facts both favourable and unfavourable and selected for their most determinate qualities. Affection is a witness but common justice gives the verdict. This is BRUTUS. The whole is achieved in twenty-five lines and that is Shakespeare. Compare a speech like that of Iago at the end of Act I, Sc. III, where in twenty-two lines the whole plot of the play is hatched out of the preceding events. As there, so here. The highly concentrated nature of the speech demands a careful manipulation to expand its close construction and enable it to gather a tragedy into its form and direct it upon its way.

BRUTUS. It must be | by his death: ⁷and, for my part, I know no personal cause to spurn at him, |

⁸But for the ⁹general. ¹⁰He would be crown'd: |

¹¹How that might change his nature, | ¹²there's the question:

¹³It is the bright day that brings forth the adder;

¹⁴And that craves ¹⁵wary walking. | ¹⁶Crown him?—that;—

And then, I grant, we put a sting in him,

That at his will he may do danger ¹⁷with.

¹⁸The abuse of greatness is | when it disjoins

¹⁹Remorse from power: ²⁰and, to speak truth of Cæsar,

I have not known when his ²¹affections sway'd

More than his reason.²² ²³But 'tis a common ²⁴proof,

in perfect fairness to CÆSAR which among all the other circumstances demanding his removal must, according to the just estimation of BRUTUS' character, receive its opportunity of being heard and be properly emphasized as a virtue and an important one. But keep it colloquially emphatic, inflecting the important words more than raising the tone of the whole. This indicates the conscious labour of thought among its difficulties, the effort of endeavour, not the flow of ease.

[21] i.e., emotions.

[22] Here he shakes his head as he moves into his next thought and sits.

[23] He realizes the negative possibility so common to human nature and his voice becomes less emphatic in the forced acceptance of his reflection. Don't hit the words so hard as in the preceding passage and quicken the pace slightly. He raised a point in careful thought which has to be dismissed as a foregone improbability. It is necessary after the more deliberate lines and saves the speech from too much 'thought' which would soon become a little tiresome and consequently ineffective. It is a relief passage between the two periods of intense thoughtfulness.

[24] i.e., a proof of common verification.

That ¹lowliness is young ambition's ladder,
²Whereto the climber-upward turns his face ;
 But when he once attains the ³upmost round,
⁴He then unto the ladder | ⁵turns his back,
 Looks in the clouds, | *scorning* the base degrees
 By which he did ascend : ⁶so Cæsar may ;
⁷Then, *lest* he may, *prevent*. ⁸And, since the ⁹quarrel
 Will bear no colour for the ¹⁰thing he is,
 Fashion it *thus* ; that what he is, | ¹¹*augmented*,
 Would *run* to these and these *extremities* :
 And therefore think him as a serpent's egg
 Which hatch'd would as his kind grew ¹²*mischievous*,
¹³And *kill* him | in the *shell*. [Light from meteor.]

Re-enter LUCIUS L.

LUCIUS. The taper burneth in your closet, sir.
 Searching the window for a ¹⁴flint I found
 This paper thus seal'd up, and I am sure
 It did not lie there when I went to bed. [Gives him the letter.]

BRUTUS. ¹⁵Get you to bed again ; it is not ¹⁶day.

[Light from meteor.]

¹⁷Is not to-morrow, boy, the Ides of March?

LUCIUS. I know not, sir.

BRUTUS. Look in the calendar and bring me word.

[Light from meteor.]

LUCIUS. I will, sir.

[Exit L. The lights continue in a broken way.]

BRUTUS. The ¹⁸exhalations whizzing in the air
 Give so much light that I may read by them.

[Opens the letter and reads.]

'¹⁹Brutus, thou sleep'st : awake and ²⁰see thyself.

Shall Rome, ²¹etc. Speak, | strike, | *redress*.

Brutus, thou sleep'st : awake.'

²²Such ²³instigations have been *often* dropp'd

Where I have took them up.

'²⁴Shall Rome, etc.' Thus must I ²⁵piece it out :

Shall Rome stand under one man's awe? ²⁶What, | Rome?

²⁷My ancestors did from the streets of Rome

The ²⁸Tarquin drive, when he was call'd a ²⁹king.

³⁰' Speak, | strike, | *redress*.' Am I entreated

To speak and strike? ³¹O Rome I make thee promise,

If the *redress* will follow, thou receivest

Thy full petition at the hand of Brutus!

Re-enter LUCIUS L. *He comes to the top of the rostrum L.*

LUCIUS. Sir, March is wasted fourteen days.

[Knocking on a door off ³²R.]

ACT II, SC. I

[1] i.e., humility, or, better still, purposed humility.

[2] The antecedent is 'ambitious ladder', not 'lowliness'.

[3] A slight inflection on these two words.

[4] The pace is a little slower and treatment more deliberate. This is now the application to CÆSAR.

[5] The emphasis necessary for these two words is gained by a slight pause before them and a slower delivery of them. This is the vital substance of the point in question.

[6] There is just a slight slowing up on these three words which will give them their quiet significance. Nothing in this speech is hurled out. It proceeds from a sound unbiased mind that is thinking intellectually, not emotionally, or not, at least, in a passionate way.

[7] His voice becomes firmer. It is now the summing up of all his deliberations and the only possible verdict: but keep it in the character of the man and make it resolute and not vindictive.

[8] He leans forward with one elbow on his knee and uses his finger to point his construction. Take the lines easier and quicker, emphasizing the important words.

[9] i.e., dispute, or, perhaps, charge.

[10] i.e., since the charge does not apply to him in his actual present condition.

[11] i.e., in a more developed capacity; when his faults have grown to greater proportions.

[12] Add a stronger emphasis to this word.

[13] He rises before he speaks and adds the note of a firm determination.

[14] i.e., to light the taper with. The flint was struck to give the spark. He speaks as he comes down to Brutus.

[15] BRUTUS speaks this quietly and ordinarily. There is no touch of sharpness as there was before. His mind has eased itself; before, it was fermenting.

[16] Lucius turns and moves up the steps L.

[17] BRUTUS suddenly asks this question and Lucius stops and turns.

[18] i.e., meteors, the belief in Shakespeare's day being that meteors were exhaled or breathed out of the earth.

[19] He reads with a calm and steady voice. As he says later, he has received many such letters and he knows what they mean. There is no display of any feeling beyond the fact that a slight pause before 'redress' indicates that it has had a potent effect. It is possible that this is a fresh injunction. The following line is said as though in deep thought, lowering the paper as he does so and looking out.

[20] i.e., realize your dignity, your freedom, and your duty and right to preserve them. See how they are circumvented.

[21] Lat. et, and, + cetera, the rest. There is nothing problematical to BRUTUS in this. It is simply an abbreviation on the writer's part for what has already been said in earlier letters. This was a common usage in Shakespeare's time.

[22] He merely makes a statement of fact quite quietly and thinking all the time about the situation.

[23] i.e., incitements to take some action. 'Where I have took them up' means 'And I have taken them up and read them.' It is a very colloquial form, but does not simply mean that he took them up where he found them, but what he did with them.

[24] His thought materializes and after the lighter observation becomes slower and weightier. Let his mind be shown to be working deeply now. Don't refer to the letter. That is all in his mind.

[25] i.e., interpret and deduct.

[26] Stronger. Analysis has awakened to active feeling. This is the commencement of the emotional development of the

scene. Draw out 'What, Rome?' It is a big question.

[27] He takes these lines a little quicker but maintains a great dignity although it is touched with feeling.

[28] Tarquinius Superbus.

[29] Here at last the true republican feeling is asserting itself and his passion is stirring. Keep the pace steady. Strength, not speed, is what is required here.

[30] Now he shows that the words are working in him. Emotion is beginning to declare itself and in the next speech his mind fully reveals its overcharged capacity.

[31] Ferently.

[32] It is worth noting here how Shakespeare accumulates three principal features and groups them in collaborative sequence. First, he resolves to act and this determines the play; secondly, and immediate to it, LUCIUS proclaims that the morrow is the fatal ides against which CÆSAR was warned; and thirdly, that gives the cue for the knocking which announces those who are to perform the fatal errand of those ides. It is the fatal moment when the play assumes its vital being.

ACT II, SC. I

[1] Wait until this word for the cue for knocking. Then let it come sharply. Keep the situation close and strong, but not violent. This phrase comes direct on its cue and is spoken strongly. It follows upon the resolution to act, and the relationship between the SPOOKSAYER'S warning and the accumulation of events confirms the fact that they are propitious to the deed. That the situation is based on an emotional consistency is shown a moment later by a reaction of distress at the demands of principles.

[2] i.e., sharpen.

[3] i.e., idea. This word is used in a variety of meanings by Shakespeare. They all spring from its association with life and action. It is Lat. *motiōnem*, a noun of action, from *monēre*, to move.

[4] Lat. *phantasma*, adopted from Gr. *φάντασμα*, appearance. Hence illusion, spirit, spectre.

[5] i.e., the immortal spirit. Ideals and affections, divine and human, meet in conflict. The spirit determines, but the mortal parts have to endure suspense and suffering.

[6] i.e., disturbance.

[7] LUCIUS maintains the emotional pitch of the scene. He is somewhat concerned because of the unusual hour, the fact that it is BRUTUS' brother-in-law who is outside and that he is accompanied by men anxious to hide themselves.

[8] CASSIUS had married BRUTUS' sister, Junia.

[9] BRUTUS pauses slightly before he speaks as he collects himself for a moment. Note how each of his lines to LUCIUS are minimized to the shortest degree. He is coming in contact with something that is repellent to him and almost dreads the fact. He does not look at LUCIUS and is a little sharp, not with impatience but with the tautness of bracing himself to meet the thing he abhors. He is sitting erect.

[10] This is another allusion to Elizabethan costume and has to be accepted as an anachronism.

[11] i.e., face.

[12] He sinks back in the seat. The fact has matured and has to be accepted. He speaks quietly and resignedly.

[13] He merely drops his hands from his face and his address is quiet but full of feeling.

[14] Here his feeling becomes stronger and he rises. Let us realize the pang of a sensitive mind. Don't overdo the effect, but let us feel a spasm of the feeling that is agitating his control.

[15] i.e., face. After this he moves down L. and becomes quietly invective.

[16] An intransitive use of the word meaning to go about. Examples appear from 1000.—See O.E.D.

[17] A deity of Hell, son of Chaos and Darkness. The poets often used the word to signify Hell itself. Note the trisyllabic pronunciation.

[18] Don't disyllabize this word because the line is short and the 'lon' remains normal.

BRUTUS. 'Tis 'good. Go to the gate ; somebody knocks.

[Exit LUCIUS round the top of the rostrum through arch R.]

Whilst LUCIUS is moving across the rostrum at the back, BRUTUS stands still, but his face betrays the fact that his finer sentiments are beating on his resolution. His hands become clenched and as soon as LUCIUS has disappeared he sinks into the seat and reveals his very human nature in this relapse. The fine moment of his zeal for Rome's honour shows its cost and at this moment we feel his utter weariness. Keep well in mind the opening note to this scene and the necessity for displaying humanity and not principles only.

Since Cassius first did ²whet me against Cæsar
I have not slept.

Between the acting of a dreadful thing
And the first ³motion, all the interim is
Like a ⁴phantasma or a hideous dream :
The ⁵Genius and the mortal instruments
Are then in council, and the state of man,
Like to a little kingdom, suffers then
The nature of an ⁶insurrection.

Re-enter LUCIUS R. He comes to the top of the rostrum R.

LUCIUS. 'Sir, 'tis your ⁸brother Cassius at the door,

Who doth desire to see you.

[Meteor light.

BRUTUS. ⁹Is he alone?

LUCIUS. No, sir, there are more with him.

BRUTUS.

Do you know them?

LUCIUS. No, sir : their ¹⁰hats are pluck'd about their ears,
And half their faces buried in their cloaks,
That by no means I may discover them
By any mark of ¹¹favour.

BRUTUS.

¹²Let 'em enter.

[Exit LUCIUS R.]

They are the faction.

He says this with a sigh as he leans forward and momentarily hides his face in his hands. This evidences the emotional reaction to his strain and the burden upon his fine nature as well as exposing his nobility in a truer manner than mere philosophical reflection would show. He is bearing something foreign to his affections, effecting an unwilling reconciliation with things that have to be. As the remainder of the speech shows, he is fully aware of the character of that with which he is involved. It is a thing for darkness and not for the light of day, and darkness is not BRUTUS' element, smiles and affability not the practice of his open nature. The speech is short, but the treatment indicated in the notes aims at an elucidation of his feelings.

¹³O conspiracy, |

Shamest thou to show thy dangerous brow by night,

When evils are most free? ¹⁴O, then, by day |

Where wilt thou find a cavern dark enough

To mask thy monstrous ¹⁵visage? Seek none, conspiracy ;

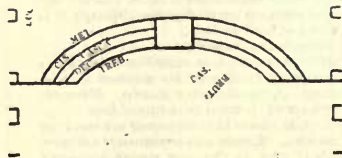
Hide it in smiles and affability :

For if thou ¹⁶path, thy native semblance on,

Not ¹⁷Erēbus itself were dim enough

To hide thee from ¹⁸prevention. [Meteor lights for a moment.]

CASSIUS enters first from the first arch R. He in common with the other conspirators wears his pænula with his hood over his head. As he enters he throws it back and the others do the same when presented to BRUTUS. CASSIUS does not waste any time, but goes straight across to BRUTUS, who advances not quite to C. to meet him. The others enter and group themselves on the steps, all facing BRUTUS, as shown in the diagram. A dark and ominous gathering, materializing the grim aspect of conspiracy as sketched by his last speech. LUCIUS follows them and then stands by the column R., where he later sits on the ground and goes to sleep against the pillar, covered by his cloak.



From now on, the signs of deranging emotion disappear. After weakness comes strength, and there is a manly handling of the business in hand. Everybody is quiet and yet is expressing an undercurrent of concentrated intensity. CASSIUS speaks in a swift, quiet way which indicates that he is burning with a purpose and anxious to achieve it. He becomes a contrast after the deliberations of BRUTUS, quickens the scene and lifts it to its required pitch from which BRUTUS is able to start later.

CASSIUS. I think we are too bold upon your rest :
Good morrow, Brutus ; do we trouble you ?

BRUTUS. I have been up, this 'hoür, | awake all night.
Know I these men that come along with you ?

CASSIUS. ²Yes, every man of them ; and no man here
But honours you ; and every one doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.

BRUTUS. ³He is welcome hither.

CASSIUS. This, Decius Brutus.

BRUTUS. He is welcome too.

CASSIUS. This, Casca ; this, Cinna ; and this, Metellus Cimber.

As each man is named he comes
forward, and salutes and
moves to the position shown
in the diagram.



BRUTUS. They are all wel-
come.

⁴What watchful cares do interpose themselves
Betwixt your eyes and night ?

CASSIUS. ⁵Shall I entreat a word ?

This part of the scene down to the end of CASCA's speech is taken quite quietly and ordinarily. It serves as a period which is nursing the coming drama and offering a lull for the purpose of an effective re-entrance of BRUTUS into the scene. We realize what is taking place over L. between BRUTUS and CASSIUS and the very quietness and ordinariness of this passage only emphasizes it. It is a mistake and weakens the effect if it is made too much of. There is nothing whatever mystical about it as is sometimes suggested and has no function in relating BRUTUS with the Capitol. Dramatic insight explains its purpose quite clearly. Don't disturb it.

DECIUS. ⁶Here lies the east : doth not the day break here ?

CASCA. No.

CINNA. O, pardon, sir, it doth, and yon grey lines
That 'fret the clouds are messengers of day.

CASCA. ⁶You shall confess that you are both deceiv'd.
Here, 'as I point my sword, the sun arises ;
Which is a great way ¹⁰growing on the south,
Weighing the youthful season of the year.
Some two months hence up higher toward the north
He first presents his fire, and the ¹¹high east
Stands as the Capitol, ¹²directly here.

BRUTUS makes a sudden and dramatic re-entry into the scene. He comes forward and breaks into the talk with resolute energy. He is by no means loud but very earnest and the whole process of bringing him back thus gives a great lift both to the scene as well as to himself. Now that he has been assured by CASSIUS of the close co-operation of these men in the plot he returns with a determined vitality. He comes to each quickly and shakes their hands, reaching Metellus by the time Casca speaks and spreading out 'one-by-one' as he takes the remainder of their hands.

BRUTUS. Give me your hands all over, one by one.

CASSIUS. ¹³And let us swear our resolution.

ACT II, SC. I

[1] The Folio has a comma after this word which should be recognized as it separates two statements.

[2] He continues in his own swift way but quietly.

[3] BRUTUS is firm and quiet.

[4] Brutus advances to C. He is tactful and does not begin on any underdoubt basis. After all, some of them may not be willing or may require conditions.

[5] CASSIUS immediately recognizes his guarded manner and takes BRUTUS aside to make the situation quite clear to him. It also saves a certain amount of explanatory dialogue which would be a repetition of what has already been said. Cassius just moves a step towards Brutus, who turns and goes with Cassius, both standing on the steps L.

[6] Pointing to his R. They are probably anxious to get away before the daylight comes.

[7] i.e., break.

[8] It is to be noted that this speech is given to the dry, unemotional CASCA. The purpose of this short interlude has already been stated, and no better character could be found to carry it out.

[9] i.e., where. He indicates the position directly right in front of him.

[10] i.e., growing towards the south.

[11] i.e., true east.

[12] Straight in front of him.

[13] Cassius has followed Brutus and dropped a little down stage so that he is nearly L.C. Ever eager to establish his work, he comes in with this line sharply and anxiously, emphasizing 'swear' because he wants to bind them by covenant of mouth.

ACT II, SC. I

- [1] He is down by Metellus and turns sharply on this 'No' and speaks with a strong, abrupt emphasis. His faith is in men's hearts and not their lips, and if their hearts are not strong enough their strength is not to be trusted.
- [2] He comes forward and takes up C. position, addressing CASSIUS.
- [3] i.e., public opinion, what Rome is feeling. BRUTUS is now enumerating CASSIUS' own pleas in the earlier scene and is speaking directly to him.
- [4] i.e., suffering.
- [5] He then turns to the others but remains C. This will help to indicate a certain natural freshness in the treatment. His preceding lines have been concentrated upon CASSIUS, to whom he was directing his correction, using CASSIUS' own arguments and setting them against the power of words. They were wrapped up in concentrated form for a specific and determining purpose. Here the lines are liberated in a more flowing form of argument. They are in the form of a general address and are taken a little faster than those preceding. The very slight pause after 'the time's abuse', together with the turn, gives the change a certain spontaneity of growth of idea. The address to CASSIUS is directed in so far as BRUTUS wishes to eradicate the need for an oath and selects him as the proposer, rapidly including the others in his immediate attention. This treatment makes him natural without losing strength and enables the actor to find effect in variety.
- [6] Tyranny is something which is self-devoted, self-exalting, self-imposing. 'High-sighted' is figurative for these qualities. Don't scamp the rest of this line. The words have eloquence and emotional emphasis and require their active values being given them. They are creating a situation and it is completed in the next line. They picture both the subject and its characteristic movement. The long syllables effect this in contradistinction to the short ones in the following line and both result in onomatopoeic or imitative effects, the products of a vivid and creative imagination as opposed to mere mechanical ideas.
- [7] i.e., expand. Note the big notion implied by this word and how relative to the nature of pride and arrogance. This is why such careful treatment is needed to enable the full effectiveness of the words to be completely realized.
- [8] i.e., according to the individual lot of destiny.
- [9] Here he eases a little. The first urge of his own high ideals gives place to a gentler recognition of their innate worth. He gains his strength by a moderate emphasis upon the important words more than by any general application of power. This also enables him to relax his treatment and so relieve the rhetorical stress and cause it to become effective when used. The climax to this passage is on 'women'. BRUTUS is speaking in the future sense, sure that these things will accomplish the effects here enumerated.
- [10] This repetition of the full infinitive indicates that BRUTUS is being very emphatic and that his delivery of 'cowards' is not only forceful but is followed by a rhetorical pause. A similar pause follows 'valour'. Remember how emphatic he is and that he is moulding the fundamental character of one of the greatest political enterprises that has ever been attempted so that it may achieve its purpose. It is not a recitation, but the forging of history by strong character.
- [11] The climax thus reached, BRUTUS stands on its pinnacle and establishes his faith in them by this series of rhetorical questions. There is behind them all a

In this speech BRUTUS is primed both by his own nobility of character and the strength of moral rectitude, together with the roused fervour of his exploit. He has taken his position as leading character in a sure and arresting way and now carries the action with a fine rhetoric. His delivery is steady and his vigour powerful without being vehement. Here the man's character suddenly emerges in its full grandeur. His passion is harnessed to reason and swayed by the most wholesome sentiments. The diction of the speech offers the actor a rich medium of words whose proper manipulation will yield fine dramatic quality and perform a rhetorical revelation which shouting or slurring will neither forge nor indicate. The faculty of art is to reveal, not to impose, and the language of Shakespeare will be found to be visionary and to have the power of realizing the clear spirit which inspires it. Preserve this eloquence especially in this speech, even when speaking less emphatically or with moderate speed, and allow the words their full formation. This will be found to give a worthy development to them without any undue stress or over-particularization, especially in the passages which are of more moderate or parenthetical nature. This will, in addition to the differentiation between principal and subsidiary lines, enable the actor to give the speech a human appeal instead of making it a recitation. One further point must be mentioned and that is this, that Shakespeare realized the impossibility of power without rest or relaxation. Throughout his works there is ever the regard for this necessary observance of the value of sinking from intensity into ease. This applies to character, situation, scene, sequence and speeches. He does not attempt to pack any of these features with a complete maximum of effect by continual pitch of the highest quality since his instinctive artistry realizes that that effect is gained by contrast and not by any other means. Therefore do not cut indiscriminately because certain lines do not seem to rise to the level of others. Study their relationship to what precedes or follows and judge from this whether they be superfluous or not. In this age when the fashion appears to be to throw lines away, frequently including the characterization, naturally enough a great deal of Shakespeare appears superfluous and the purpose of his construction disappears. But if we will consider the qualities that make him 'not of an age, but for all time', such observances are necessary.

BRUTUS. ¹No, | not an oath : | ²if not the ³face of men,
The ⁴sufferance of our souls, the time's abuse,—
⁵If these be motives weak, break off betimes,
And every man hence to his idle bed ;
So let ⁶high-sighted tyranny ⁷range on
Till each man drop | by ⁸lottery. ⁹But if these, |
As I am sure they do, | bear fire enough
To kindle cowards | and ¹⁰to steel with valour |
The melting spirits of women, | ¹¹then, countrymen,
What need we any spur but our own cause
To prick us to redress? what other bond
Than | secret Romans | that have *spoke* the word,
And will not ¹²palt? ¹³and what other oath
Than honesty to honesty engag'd
That this shall be or we will fall for it?
¹⁴Swear priests and cowards and men ¹⁵cautelous,
Old feeble ¹⁶carriots and such ¹⁷suffering souls
That welcome wrongs ; unto bad causes swear
Such creatures as men doubt ; ¹⁸but | do not stain
The ¹⁹even virtue of our enterprise,
Nor the insuppressible mettle of our spirits,
To think that our cause or our performance
Did need an oath ; ²⁰when every drop of blood

strength of moral conviction and a firm warm zeal. The general treatment of the lines is stronger than those just delivered, but they do not become blatantly declamatory. Let us feel a rich temperament behind them.

- [12] i.e., evade, vacillate, trick. This is the first transitive use of the word, according to the O.E.D. 'The form is that of an iterative in -er, like faulter, totter, waver, but no suitable primitive palt is known, and no corresponding vb. is known in any other language.'
- [13] He intensifies his treatment here because it is the concentration of his arguments in relation to the first incentive to the speech—the oath. A shade slower, more deliberate, but on no account any shouting.
- [14] Again there comes a slight relaxation in these next three and a half lines. He quickens his pace and speaks with less emphasis.
- [15] i.e., rather more in the literal sense of precautionary than crafty and deceitful as some glossarists read. Cautel is

from Fr. cautele (13th c. in Littré) adapted from Lat. cautēla from Roman Law—precaution. Caut = p.pl. from stem of cavēre, to take heed.—O.E.D.

- [16] A derivative epithet for elderly waverers. Its more usual meaning is that of dead flesh. Note the warmth of his epithets. They are far from being of marble origin.
- [17] i.e., souls suffering from these various infirmities. By being patient and enduring they tolerate the wrongs and allow of their existence.
- [18] He now becomes more earnest, more appealing and deliberate, working up to 'did need an oath', when he again becomes strong. Allow the words their full expressiveness. This will, as before, give much more effect than mere pace or artificial rhetoric.
- [19] i.e., calm, equable, temperate spirit that actuates us.—Malone. BRUTUS is dedicating his own principles to the task and so affirms its high quality.
- [20] He resumes his steady strength. Almost every one of his words from here to the end is pointed.

That every Roman bears, | and nobly bears, |
Is guilty of a ¹several bastardy |
If he do break the *smallest* particle
Of any promise that hath *pass'd* from ²him.

CASSIUS. But what of Cicero? shall we sound him?
I think he will stand very strong with us.

CASCA. Let us not leave him out.

CINNA.

No, by no means.

METELLUS. ⁴O, let us *have* him, for his silver hairs

Will purchase us a good opinion,

And buy men's voices to commend our deeds :

It shall be said *his* judgment rul'd our hands ;

Our ⁵youths and ⁶wildness shall no ⁷whit appear,

But all be buried in his gravity.

BRUTUS. ⁸O, name him not : let us not ⁹break with *him*,

For he will never follow any thing

That other men *begin*,

CASSIUS. ¹⁰Then leave him out.

CASCA. ¹¹Indeed he is not fit.

DECIUS. ¹²Shall no man else be touch'd but only Cæsar?

[Meteor light.

CASSIUS. ¹³Decius, well urg'd : I think it is not meet

Mark Antony, | so well *belov'd* of Cæsar,

Should outlive Cæsar : ¹⁴we shall find ¹⁵of him

A shrewd ¹⁶contriver ; and you know his ¹⁷means,

If he ¹⁸improve them, may well stretch so far

As to annoy us all : ¹⁹which to *prevent*,

Let Antony and Cæsar fall together.

There is a distinct difference between the underlying sentiments of this speech and that of the former 'Give me your hands...' Fundamentally, each proceeds from a common nobility of idea, but whereas the first one is urgent with fidelity to the cause in hand in the bonds of high honour, the second incorporates with this honour a fine personal regard for CÆSAR and a love which tones the firmness of his utterances at one point into the sublimity of its image. But here the word softens is not synonymous with weakens. There is no relenting in his purpose. His wish that the evil could be cured without shedding blood develops from the noble conception of their determined act and is a fervent sentiment seasoning a fatal resolution. In our process of reaching from one speech to the other, BRUTUS has been partially eliminated from the scene. At the conclusion of his first big oration he turns away up stage and remains with his back to the audience obviously charged with emotion and becoming involved in very profound thought. This second speech is not merely a set piece. It is a product of that thought, of living mind pregnant with highly developed emotion of a fine quality, a derivative of natural processes in which the heart rises and declares itself through, but without altering, the contrary ethical necessities of right and redeems them from the impulses of ruthless murder, giving them a dignified nature of their own. It is here that the rebuke of his fine and lofty admonition corrects the determinating influence of excessive passion on the part of CASSIUS and enables him (BRUTUS) to exhibit a nobility which is as profound and genuine as the truth it reaches to. Note again the action of the easier passages and the principles of contrast referred to more than once in earlier notes and their effect when combined with those they relieve.

BRUTUS speaks with a calm level firmness as opposed to the incisive and impetuous tones of CASSIUS. He comes down to him.

BRUTUS. Our course will seem too bloody, Caius Cassius,

To cut the head off and then hack the limbs,

Like ²⁰wrath in death and ²¹envy afterwards ;

²²For Antony is but a limb of Cæsar :

²³Let us be sacrificers, | but not butchers, | Caius.

We all stand up against the *spirit* of Cæsar,

And in the *spirit* of men there is no blood :

Separate this word from 'afterwards' in order to obtain the meaning. He does not want malice and implies so in a definite way.

[22] A little less strength in this line. It is purely explanatory.

[23] He speaks with a quiet strength. Pause after 'sacrificers' and again for a moment after 'butchers'. Don't stress

this word with violence. Its isolation will almost suffice for its emphasis. Remember the sentiments of the speech—the self-command and dignity of BRUTUS. His appeal is more forceful by its notion than by anything else. Also, he does not wish to insult CASSIUS. He continues in the same treatment for the following two lines.

ACT II, SC. I

[1] i.e., an individual act of baseness.

[2] He turns up as a man would who has suddenly been moved by a strong emotion as he has.

[3] Take the whole of this passage in earnest haste after a very slight pause. Remember that they are conspirators organizing a tremendous event. Their feelings are primed ; BRUTUS has consented to lead them and has infected them with the fire of his own principles. Day is at hand and matters are urgent. Note that it is CASSIUS who begins the conversation, so that its rapid and sharp intervention is quite easily achieved.

[4] METELLUS is insistent and afterwards vividly explanatory. He keenly feels the necessity and profit of CICERO'S association in the venture. Make him graphic and keep the scene alive.

[5] i.e., youth. Sound the 'th' as in the singular. This is an unusual plural form.

[6] i.e., impulsiveness. This may or may not be a singular form, but it is more likely to be the plural where, as is common after s, ce, etc., the additional es or s is omitted.

[7] i.e., smallest degree. It is an alteration of wight in any wight, no wight, little wight, the etymon of which word had a diminutive meaning.

[8] BRUTUS turns and comes in very authoritatively. Against the quick earnestness of the preceding scene his own firm strength thus is made to stand out.

[9] i.e., to divide and share with.

[10] The company are for a moment silent and submissive to BRUTUS. CASSIUS says this quite simply and obediently.

[11] CASCA also subscribes to BRUTUS' judgment in his own steady way.

[12] DECIUS, who is rather crafty in character, breaks the interlude with a slow insistent query. It is obviously a lead in for CASSIUS as ANTONY is the man in DECIUS' mind. This new character brings a variety into the scene as well as serving to introduce the matter leading up to BRUTUS' next big speech. We have just had a period of relaxation from the strong rhetoric of BRUTUS' speech and we are about to approach a further session of the same kind. We have therefore to be led into it after this intermission and without violence. This is achieved first by DECIUS' artfulness and then by CASSIUS' impetuosity, which develops out of a key that is at first a little quicker variety of that of DECIUS.

[13] As though awakening to a new and vital idea. Don't hurry this speech at first, but let it gather its pace and its vehemence as it travels on. We are then raised to the required pitch and no jerked to it.

[14] Take this warningly up to 'all'.

[15] i.e., in. See Abbott, § 172. It is actually the same alternative form as used at the present time. 'We shall find ability in him' or 'We shall find him to be of great ability.' This latter form is used when an intenser quality is required and the actual text here is not so much a substitution as an independent and purposeful form.

[16] i.e., schemer.

[17] i.e., ambitions.

[18] i.e., finds scope for them.

[19] Becoming more emphatic in CASSIUS' own way.

[20] i.e., like wrath resulting in death and malice (envy) succeeding. 'Wrath' here means righteous anger, which would if they acted as suggested become viciousness.

[21] Envy is from Fr. envie, Lat. invidia, from invid-us, envious, related to invidere, to look maliciously upon.

ACT II, SC. I

- [1] *Something of his personal feeling creeps into his speech here and there is a momentary mental disengagement from the others. This is a real and earnest wish. Note how the sentiment has risen to complete purity in these two and a half lines. This shows how great are his feelings for CÆSAR and requires a certain disclosure of pure personal feeling. It is only momentary, but as such it has a great effect.*
- [2] *From here BRUTUS leaves the element of pure sentiment. It is a wise, artistic piece of construction because it leaves well alone. Any continued indulgence in such a vein would weaken the character of the man as well as its own effect. From here until the end of the speech he speaks firmly but colloquially. The pace is not quick by any means and the words must have their due values. But above all, let them interpret a strong ordinance more than a pathetic appeal. There is nothing of this about BRUTUS. He moves to the C. addressing the others as well.*
- [3] *From here he quickens, emphasizing only the important words. The rhetoric and sentiment have now finished.*
- [4] *i.e., clever.*
- [5] *i.e., malicious.*
- [6] *CASSIUS, however, is not quite appeased and comes in anxiously.*
- [7] *i.e., firm. Lat., grown into.*
- [8] *He goes to Cassius and puts his hand on his shoulder. He is colloquial and kindly explanatory.*
- [9] *i.e., kill himself out of distress for CÆSAR. This is the only killing or harm that he is capable of.*
- [10] *He speaks with an infusion of impatience and disgust with the man. Don't be afraid to show his dislikes as well as his likes. He puts his hand on CASSIUS' left shoulder.*
- [11] *i.e., it were good he should.*
- [12] *TREBONIUS breaks in with a laughing assurance of ANTONY'S impotency. It is not a boisterous outburst, but confirms the negligible estimate expressed.*
- [13] *i.e., of.*
- [14] *As the clock strikes, BRUTUS takes his hand off Cassius' shoulder. The striking of the clock is an anachronism. Clocks of this kind were not known until 1368. Water clocks (clepsydra) with toothed wheels were known in Rome about 140 B.C.*
- [15] *CASSIUS continues his nervous analysis of possible contingencies with this quick interruption. It follows on TREBONIUS' cautious injunction and shows that he is more anxious about the plot than about daylight. Make him quick and alert to the possibilities he enumerates.*
- [16] *See note 12, p. 4.*
- [17] *The etymological meaning of the Lat. superstitio is perhaps standing over a thing in amazement or awe, excess in devotion, etc. (Superstare, to stand upon or over).*
- [18] *i.e., general (Schmidt and Onions). It probably means the firm opinion against these things, the construction being elliptical. 'Main' in all its meanings retains the primitive signification of strong or absolute.*
- [19] *i.e., prognostication, the foretelling of the future, from the sense of vision which the word contains.*
- [20] *i.e., the sacrificial ceremonies and their prophetic products. Entrails displayed various signs which were regarded as being portentous.*
- [21] *i.e., visible. He directs their attention to the sky where the meteors have been in evidence.*
- [22] *i.e., unusual.*
- [23] *A variant of augures, from aug-o, to tell. A priestly collegium in Rome whose members were in possession of the knowledge necessary to make the arrangements for taking the auspices or*

10, that we then could come by Cæsar's spirit,
And not *dismember* Cæsar? But, alas,
Cæsar must bleed for it! 2And, gentle friends,
Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds:
[3And let our hearts, as 4subtle masters do,
Stir up their servants to an act of rage
And after seem to chide 'em. This shall make
Our purpose necessary and not 5envious:
Which so appearing to the common eyes,
We shall be call'd 6purgers, not murderers.]
And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm
When Cæsar's head is off.

CASSIUS.

6Yet I fear him,

For in the 7ingraft'd love he bears to Cæsar—

[Meteor light.

BRUTUS. 8Alas, good Cassius, do not think of him.

If he love Cæsar, all that he can do

Is to himself, take thought and die for 9Cæsar:

10And that were much he 11should, for he is given

To sports, to wildness and much company.

TREBONIUS. 12There is no fear 13in him; let him not die;

For he will live and laugh at this 14hereafter. [Clock strikes one.

BRUTUS. Peace! count the clock. [Clock strikes two.

CASSIUS.

The clock hath stricken three.

TREBONIUS. 'Tis time to part.

Meteor light. This is the last for the time being except a few
faint flashes right in the distance.

CASSIUS.

15But it is doubtful yet

16Whe'r Cæsar will come forth to-day or no;

For he is 17superstitious grown of late,

Quite from the 18main opinion he held once

Of 19fantasy, of dreams and 20ceremonies:

It may be these 21apparent prodigies,

The 22unaccustom'd terror of this night

And the persuasion of his 23augurers,

May hold him from the Capitol to-day.

DECIUS. 24Never fear that: if he be so resolv'd,

I can o'ersway him; for he loves to hear

{ That unicorns may be 26betray'd with trees,

25 And bears with 27glasses, elephants with 28holes,

{ Lions with 29toils and men with 30flatterers:

But 31when I tell him he hates flatterers,

various signs either in the heavens or the earth or in sacrifices.—Seuffert. See also note 5, p. 35.

[24] DECIUS speaks colloquially and with artful assurance as well as treating CÆSAR'S weakness with a sense of humour. He is not so quick as CASSIUS, being more assured. Keep the two characters well marked and distinctive. DECIUS introduces an element of light relief into the scene, though it must not be funny but interesting in its new development and characterization.

[25] Just a little quicker on these lines up to 'toils', emphasizing the rest of the line by slower pace.

[26] i.e., entrap, from Lat. tradere, to deliver, hand over, the meaning having become associated with treachery or

trickery. The unicorn was caught by the lion in Spenser's Fairy Queen. The latter hid behind the tree which the unicorn charged and so became secured in the trunk.

[27] Stevens observes that bears were reported to have been trapped by mirrors. Their gazing at their likenesses enabled the pursuers to reach them with sure aim.

[28] i.e., pits into which they fall and so are captured.

[29] i.e., traps.

[30] There is a short dry laugh from CASSIUS.

[31] This line is taken quicker and the following one recerts to a slightly slower pace as it states a point. Here his sense of humour is very evident, but modified to a subdued degree.

He says he *does*, being *then* most ¹flatter'd.

Let me ²work ;

For I can give his ³humour the true bent,

And I will bring him to the Capitol.

CASSIUS. ⁴Nay, we will all of us be there to fetch him.

BRUTUS. ⁵By the eighth hour : is that the ⁶uttermost?

CINNA. Be *that* the uttermost, and fail not *then*.

METELLUS. ⁷Caius Ligarius doth bear Cæsar ⁸hard,

Who ⁹rated him for speaking well of Pompey :

I wonder none of you have thought of him.

BRUTUS. ¹⁰Now, good Metellus, go along ¹¹by him :

He loves me well, and I have given him reasons ;

Send him but hither, and I'll ¹²fashion him.

CASSIUS. The morning comes upon 's : we'll leave you, Brutus :

¹³And, friends, disperse yourselves : but all remember

What you have said and show yourselves true Romans.

BRUTUS. ¹⁴Good gentlemen, look fresh and merrily ;

Let not our looks put on our purposes ;

But bear ¹⁵it as our Roman actors do,

With ¹⁶untir'd spirits and ¹⁷formal constancy :

And so ¹⁸good ¹⁹morrow to you | every one.

They exeunt through the arch R. BRUTUS stands for a moment looking after them, deep in thought. Then he sees LUCIUS asleep beside the column above the exit. He calls *gently*, not loudly. Then at 'It is no matter,' he walks up to his own seat, still looking up at LUCIUS. His voice is sadly meditative as the lines plainly imply.

Boy! Lucius! Fast asleep! It is no matter ;

Enjoy the ²⁰honey-heavy dew of slumber :

Thou hast no ²¹figures nor no ²²fantasies,

Which busy care draws in the brains of men ;

Therefore thou sleep'st | so sound.

Brutus turns slowly and then sinks into his seat. After a moment he leans forward and drops his head into his hands with a long sigh. A moment or two's pause and then enter Portia from the house. She wears a palla thrown loosely round her shoulders and her hair is down. She comes to the edge of the rostrum L., waits for a second as she looks at BRUTUS, and then speaks. He raises his head, looks at her amazedly and then rises and comes down c. as he speaks. (See note at the end of scene.)

At this point an effective and unique change in treatment takes place. BRUTUS remains the central figure of our interest, but through PORTIA. In a sense Shakespeare relieves his principal character from a position which may bring a staleness to it, but at the same time keeps it in our minds as the principal thought. Furthermore, added to this resource is another. Hitherto the action has been maintained by the masculine element and a fine pitch has been reached by this means. Now a new element is introduced to heighten that pitch in a gentle way and bring a great increase of emotional quality without violence, but with a leavening effect upon the whole; and as it introduces a new mode into the scene so does it commence a new phase of development in the play. It is to be noted how Shakespeare has grouped together his scenes containing female interest at a point where the action begins to approach the materialization of its climax, using the higher intensity of woman's temperament to raise the pitch at its most important point. As we travel through these scenes we realize how that pitch is raised by the different degrees of intensity in its female characters and that the one previous to the catastrophe is tinged with the distraction of the woman who here is drawn in a firm and splendid mould. We see the effect of the play's action thus demonstrated in its most sensitive characters whose reactions contribute to the growth of our own dramatic suspense.

Here, then, in brief, is a survey upon vital points of construction. The character of PORTIA herself matches that of BRUTUS with its steadiness, its clear-sightedness, temperance and the qualities of sentiment which permit the flow of honourable frankness and the appeal of a love which is moving to a striking degree. It balances the overtaxed virtues of the man, steadies his keel, redeems him from the trough of the conflicting currents of his passions and his ideals and sets his head in the statelier passage of his true course. She is at first quietly remonstrative, determined against the cold and uncommunicative obstinacy of her husband, until gradually the warmth of her determination increases from reason to appeal, from mind to heart, and all within the bounds of a great and quiet dignity. She exposes a steady courage,

ACT II, SC. I

[1] Here there is a general laugh of a subdued kind. Brutus turns his back and moves up to the seat. They realize that they have offended his sensitiveness and immediately desist, and DECIVS proceeds in a normal way after just a moment's pause during which they look at each other in mutual recognition of the situation.

[2] i.e., act upon him.

[3] i.e., disposition the necessary enticement. Make DECIVS very self-assured.

[4] CASCAS weight brings the scene to its steady purpose.

[5] Brutus turns. He shows no sign of his feelings except a little weariness.

[6] i.e., latest.

[7] METELLUS speaks colloquially and with point.

[8] See note 20, p. 15.

[9] i.e., reprimanded in a severe way.

[10] BRUTUS is quite easy and assured.

[11] i.e., by his house. Make that your way home.—Malone. By is from O.E.

[12] i.e., model, influence. Through O.F. from Lat. faction-em from facere to make.

[13] He crosses to the others. They pull their hoods over their heads as they mount the steps. They stop and turn as he continues to speak.

[14] Coming down stage and facing them. Keep him dignified and easy.

[15] Merely the impersonal for the general situation and intent.

[16] i.e., unweakened.

[17] i.e., form or show of composure.

[18] He raises his right hand in salute and they do the same.

[19] i.e., morning, from M.E., morwe, moru, shortened variant of morwen, morn.

[20] This compound has puzzled some editors, but if they had looked at it with BRUTUS' feelings at this moment it would have been quite clear in its meaning. Honey is merely figurative for sweetness or blessing, and at that moment what could be of greater sweetness or blessedness to BRUTUS than sleep?

[21] i.e., images, disturbing dreams.

[22] A duplication of the preceding 'figures,' to effect emphasis. It means 'appearance or notions of a disturbed kind'.

It is derived from phantasma (see note 4, p. 24, and note 19, p. 28) and has a number of loose variations in meaning, although they all relate to the root meaning of making visible.

ACT II, SC. I

[1] *Let his amazement be apparent but not overdrawn. She is to him as to us a totally unexpected figure, and the circumstances of her appearance are somewhat bewildering.*

[2] *This is a compound, not an adjective.*

[4] *Modern editions, 'You've'.*

[5] *i.e., unkindly, not roughly.*

[6] *i.e., waving motion.*

[7] *BRUTUS drops his head.*

[9] *There is another slight increase of emotion in these lines where her highly wrought feelings under a touch of strong control urge rather than command their utterance. It is a sign of the heart under the will.*

[10] *i.e., bodily appearance.*

[11] *i.e., mental condition. The word is frequently used in this sense throughout Shakespeare.*

[13] *BRUTUS is not brusque but merely replies with a statement of simple fact in a kindly way. Her own speech has made it effectively clear that he has betrayed his mental condition. There is no argument against that, but he is still averse to telling her. As we shall see, there is an artistic value in this early detachment contributing to a later situation. Don't make him violent or rude here. There is no excuse for it. She has approached him in a proper way and he has no reason for being merely bad-tempered.*

[14] *Her rejoinder is quietly shrewd. BRUTUS knows what he is doing well enough. So does she.*

[15] *Brutus breaks away from her. Her arguments are too penetrating and he does not want to yield his secrets to her, for her own sake probably as well as for reasons of state. He moves away from her to R.C. Get the feeling of deliberate and complete detachment from her without unkindness. He wants to keep his facts to himself and so shuns her advances to him. This also gives a reason for PORTIA to continue as she does. She is determined to accomplish her purpose, and having failed this time she goes on again.*

[16] *He turns to her. Again avoid any deliberate rudeness. He turns front again with a sigh after he has said this.*

[17] *She proceeds, quite calmly and with complete self-possession. She shows her courage in this. In this passage she works up to 'add unto his sickness?' with a penetrating but subdued strength of tone, letting the facts speak with knowing art.*

[18] *i.e., healthy, from physick.*

and yet a womanly humility, a simplicity and yet the power of a wholesome strategy, and from out of these contributions to fine character and emotion comes an honest portrait of BRUTUS himself in his toils that makes us feel the more for him, and still more as he realizes his deficiencies against the modest and self-evident beauty and completeness of PORTIA'S genuine virtues. The entire scene is a great example of the fine handling of sentiment, and the clever weaving together of relief with heightening, of change of interest with the principal character still further developed by means other than its own.

PORTIA.

Brutus, my lord!

BRUTUS. 'Portia, what mean you? wherefore rise you now?

It is not for your health thus to commit

Your weak condition to the raw-cold morning.

[3] *She speaks the following speech from the rostrum and then comes down to Brutus. Her answer is quietly reproving, not appealing. She shows her good sense, her determination to come to facts. He is not there for his health's sake. Don't make her emotional at the opening. There is a deep feeling underlying all that she says and it is this feeling which actually promotes what she does say, but it is groomed with great courage and resolves itself into a methodical recapitulation purposed as a reproof necessary before the appeal of softer sentiment. She is letting facts speak for themselves.*

PORTIA. 'Nor for yours neither. 'Yave 'ungently, Brutus,

Stole from my bed : and yesternight at supper

You suddenly arose and walk'd about,

Musing and sighing, with your arms across ;

And when I ask'd you what the matter was,

You star'd upon me with ungentle looks :

I urg'd you further ; then you scratch'd your head,

And too impatiently stamp'd with your foot :

Yet I insisted, yet you answer'd not,

But with an angry wafture of your hand

Gave sign for me to leave you :

[8] *Here is the beginning of the change of treatment to a more emotional style. Hitherto she has confined herself to simple statements. Now her personal anxieties commence to phrase themselves and a slight change eloquent of this commences and grows to greater evidence on 'Dear my lord'. But handle it with care.*

'so I did,

Fearing to strengthen that impatient

Which seem'd too much enkindl'd, and withal

Hoping it was but an effect of humour,

Which some time hath his hour with every man.

'It will not let you eat, nor talk, nor sleep,

And, could it work so much upon your shape

As it hath much prevail'd on your condition,

I should not know you, Brutus.

[12] *Here she comes close to him and puts her hand on his arm. It is the direct effort of her deepest feelings to achieve her purpose. Don't make her impulsive, but deeply earnest and deliberate. At last she reaches her point and extends her feelings after her modest censure. It will be seen how carefully the scene is balanced, its body being a temperate stricture with a direct emotional quality introduced in this final line or so. It draws character.*

'Dear my lord,

Make me acquainted with your cause of grief.

The attitude of BRUTUS is one of a man tired with his perplexities to which may be added a certain precautionary reserve. It has already been explained that the humanity of BRUTUS is to be kept in view. He opened the scene in a state of great weariness and added another sleepless night to what we know quite well to have been a series of the kind. He craves for sleep and envies LUCIUS, who can enjoy it even in the garden and against the pillar. In his condition he is not normal. He is out of tune with himself, strained to a point that resents intrusion merely because his mental balance is disturbed by its excessive cares. The beauty of the scene lies in the change that takes place when he is brought back to the warmer climate of his own kindlier and true self. He is not rude or violent, but simply a human being of a great nature, overloaded with cares and remote with tiredness, and as the scene proceeds we see his struggle against himself until at last he yields in the deep emotional reconciliation of 'O ye gods . . . Played thus, we have character, human nature, and a fine poetic beauty all developed in a delicate and dramatic way.

BRUTUS. 'I am not well in health, and that is all.

PORTIA. 'Brutus is wise, and, were he not in health,

He would embrace the means to come by it.

BRUTUS. 'Why, so I do : 'good Portia, go to bed.

PORTIA. 'Is Brutus sick, and is it 'physical

To walk ¹unbraced and suck up the ²humours
Of the dank morning? What, | is Brutus sick,
And will he steal out of his wholesome bed,
To dare the ³vile contagion of the night,
And tempt the ⁴rheumy and ⁵unpurged air
To add unto his sickness? ⁶No, my Brutus;
You have some ⁸sick offence within your mind,
Which by the right and virtue of my place
⁹I ought to know of: and, | ¹⁰upon my knees, |
I ¹¹charm you, by my ¹²once commended beauty,
By all your vows of love | and that great vow
Which did incorporate and make us one,
That you unfold to me, | yourself | your half,
Why you are heavy: | ¹³and what men to-night
Have had resort to ¹⁴you; for here have been
Some six or seven, | ¹⁵who did hide their faces
Even | from darkness.

BRUTUS.

¹⁶Kneel not, ¹⁷gentle Portia.

PORTIA. I should not need, if you were gentle Brutus.

¹⁸Within the bond of marriage, | tell me, | ¹⁹Brutus, |
Is it excepted I should know no secrets
That appertain to you? Am I yourself
But, as it were, in ²⁰sort or limitation,
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the suburbs
Of your good pleasure? ²¹If it be no more,
Portia is Brutus' harlot, not his wife.

BRUTUS. ²²You are my true and honourable wife,

As dear to me as are the ruddy drops
That visit my sad heart.

[²³ She seizes at once upon this opening and reaches right into his reasoning with a swift and eloquent vehemence in the final accomplishment of her purpose. Don't let the scene slip back into anything of its former nature. Then the dignity of pace and delivery were effective. Now it would be dull. The whole scene has been transformed by a quicker pulsation, at which it must be maintained. But guard against sheer speed alone; this will ruin it. It is not speed that is required so much as colloquial earnestness, the heart and will of a woman urging their combined power to a dear achievement.

PORTIA. ²³If this were true, then should I know this secret.

I grant I am a woman, but withal
A woman that Lord Brutus took to wife:
I grant I am a woman, but withal
A woman well reputed, ²⁴Cato's daughter.
Think you I am no stronger than my sex,
Being so father'd and so husbanded?

²⁵Tell me your counsels, I will not disclose 'em:

I have made strong proof of my constancy,
Giving myself a voluntary wound

²⁶Here in the thigh: ²⁷can I bear that with patience

[²¹ Having worked up to this pitch she consummates it by a compelling statement—just one and no more. She gains her emphasis by a change of tempo, slowing considerably and at the same time relaxing any vehemence she may have accumulated, and speaking with her arms still round him in a quiet way but dwelling upon the marked words with the slightest suggestion of a welling heart. Her emotion in this speech is the moment that comes when the flood of feeling, hitherto restrained, is released and is very full. Don't, however, make her weak.

[²² BRUTUS' own response to this is deeply tender. He takes hold of her arms.

His gentler nature is touched at last.

[²⁴ A great Roman statesman and general.

[²⁵ Here the vehemence relaxes. She has gathered her strength in it the which she now consolidates in a simpler form of an earnest appeal.

[²⁶ This is her climax, but she does not dramatize herself. Her reference is calm and deep. It bears its own significance. She touches the front of the thigh to indicate the femoral artery, and not the side of her hip. The artery lies in the inner side of the thigh.

[²⁷ Her arm goes up round his neck once more and she draws as near as she can to him and makes her final plea.

ACT II, SC. I

- [1] i.e., with clothes loose and scanty.
[2] i.e., moistures, from Lat. *umor*-em, fluid, moisture. Its development into the personal relationship was due to the fact that moods were believed to be the vaporization of one of the four chief corporeal fluids, blood, phlegm, choler, melancholy or black bile and thus a person's disposition came to be known as his humour.
[3] This is an inverted epithet meaning contagious villeness or the sickness which unhealthy night transmits.
[4] i.e., moist, damp. The O.E.D. quotes this as the earliest example of the word.
[5] i.e., unwholesome.
[6] Right on this cue Brutus turns and is about to go up stage when he is stopped by her direct asseveration. His movement is simply an emotional one. He realizes that she is getting nearer and nearer to the truth and nearer to himself, and for a moment his feelings urge him to a point of breaking.
[7] She comes forward a little as she says this. She is firm but quiet. She knows the truth only too well. BRUTUS realizes that she is circumventing him and stops.
[8] i.e., offending sickness.
[9] Just a slightly emphasizing slowness in this half of the line. Do not point the obligatory idea. She is not thrusting BRUTUS' duty before him since she is much too clever and gracious to do that. There is a tender consideration for him and a gentle argument of facts assembled with kindness running through her scene, a humility behind the censure, and that humility asserts itself in the next words.
[10] She sinks upon her knees. BRUTUS' reaction is an almost uncontrollable flood of emotion which he checks simply by clenching his fists and dropping his head. Remember that he has his back to the audience. Her treatment is a deep and tender sincerity. Don't force the appeal. It will, if done with dignity and simple sincerity, force itself.
[11] i.e., conjure you in a potent way.
[12] i.e., the beauty that he once commended.
[13] The quiet pleading changes to an equally quiet gravity. Her own intuitions are evidencing themselves and she apprehends a danger of some conspiracy.
[14] Brutus looks up at this in surprise.
[15] She slows up more still on these remaining words and looks with a strong, steady gaze at BRUTUS. It is a look which tells that she realizes the full significance of what she reveals.
[16] Brutus is moved by this and comes to her and raises her up.
[17] i.e., having the attributes of a noble and delicate nature. In the Romance languages it meant belonging to a noble or well-born family and hence passed into an epithet for a person possessing the best qualities of spirit or character. Note her retort to him and that there is no comma after 'gentle.' 'I am gentle Portia; but are you gentle Brutus?'
[18] Here, her emotion now develops more ostensibly. She embraces him and pours out her plea with a rapid and earnest warmth. (Keeping any form of embrace until now helps to strengthen the marked change in the character of the scene.) The woman in her becomes free, and appeals from feeling. She brings the scene into a swifter and more emotional mood. It thus changes in treatment and nature, giving itself as well as PORTIA its artistic variation and leaving the more reserved quality behind.
[19] This is an emphatic addition, not a minor parenthesis. Realize the pitch of the woman's feelings. The very substance of her speech declares what they are like.
[20] i.e., special sort, only for special occasions.

ACT II, SC. I

[1] BRUTUS' voice bears the note of a moved heart and he lifts his face upward as he makes this compelling invocation. Don't by any means make it an outburst, but an appeal of deep fervour.

[2] He lays his face against hers and embraces her very closely.

[3] He immediately disengages himself from her and turns towards the sound of the knocking. After the preceding passage of quiet and highly developed emotion, the scene takes an abrupt change. The abruptness, however, is somewhat modified by this short transitional speech of BRUTUS spoken hurriedly as he takes PORTIA across to the steps L. It is midway between the two extremes containing the sentiment of the one continued with the haste of urgency which anticipates the next.

[4] Taking her across to the steps L. i.e., explain.

[6] i.e., the nature of my troubles. This was the current term for shorthand symbols.

[7] With great surprise. Here is LIGARIUS at this early hour, a sick man, but yet come as soon as word has reached him from BRUTUS.

[8] Moving up the steps and motioning to LUCIUS to stand aside. As he does so, LIGARIUS throws back the hood of his cloak. First amazement now changes to pleasure.

[9] This is merely an exclamatory word here.

[10] i.e., graciously receive, through Fr. bouch, from Lat. vocāre, to call, = safe. Hence through grant or bestow, give leave, and so receive. LIGARIUS commences to speak in a somewhat weak way, but he is not decepit. A sick man who rises from his bed at the first call of a dangerous enterprise and who comes unaided by dead of night to hear what is afoot has determination and great spirit. His sickness was merely a mild recurrence of malaria.

[11] He brings Ligarius down the steps.

[12] 'It was a common practice in England for those who were sick to wear a kerchief for their heads, and still continues among the common people in many places.'—Malone. It was also a Roman practice.

[13] He begins to take the scene in hand by a dogged defiance of his weakness and an obvious fund of strength waiting to its activity. He is really announcing the fact that he knows what is afoot and is merely waiting for its confirmation. That is why he is here.

[14] BRUTUS can see the presence of this vigour and is drawing it forth. LIGARIUS is tentatively feeling for the announcement and BRUTUS is likewise tentatively introducing it. There is suppressed keenness on both sides, not a sudden crash into dramatic fireworks. Here again Shakespeare shows his craft as well as his art. He nurses his effects and works up to them, knowing the value of such a process and the ineffectiveness of too sudden a contrast of differing subjects.

[15] i.e., willing, an ear that is willing to listen to remedies against evil.

[16] LIGARIUS seizes at once upon the implied fact and his strength grows full. He commences with power modified by deep and glowing appreciation of BRUTUS and working up to the final 'What's to do?' His speed is but moderate and his strength is gained by the way he handles his lines. As he commences to speak he throws off his kerchief.

[17] i.e., one who calls or who pretends to call up spirits by magical rites. It comes through Fr. from Lat. ex-orcizāre, exorcize, from Gr. ἐξορκίζεις, (ἐξ, out + ὄρκος, oath).

[18] i.e., numbed. Lit., it means dead. His

And not my husband's secrets?

BRUTUS.

Render me worthy of this noble ¹ye gods,
²wife!

Thus we reach the end of a scene through all its changes which accumulate in a moment of fine romance and beauty. PORTIA's nobility has supplemented that of BRUTUS and its appeal lies in her staunch fidelity, her quiet determination, her relentless though gentle pursuit of BRUTUS her husband through BRUTUS the conspirator, and her final achievement in reaching his heart and redeeming him from the plague of his lonely agonies of mind by one short moment of intimate companionship. Yet even here tragedy stalks upon its prey, for the very knock is a knell to the fulfilment of both their hopes since it eventually leads BRUTUS to CÆSAR's house and thence to the Senate and its fatal deed, and PORTIA is not to know the character of those sad brows, but is to be left a victim to her imagination, a fact which accounts for her distress when she appears again.

[Knocking off R. a second after BRUTUS' embrace. This knock must be sharp and loud. It recalls the play to its action.

Lucius commences to wake up.

³Hark, hark! one knocks: ⁴Portia, go in a while;
And by and by thy bosom shall partake
The secrets of my heart:
All my engagements I will ⁵construe to thee,
All the ⁶character of my sad brows.
Leave me with haste.

PORTIA exits into the house L. BRUTUS turns and addresses Lucius who has gone off R. and now re-enters, followed by Ligarius.

This entrance is the lower one on the rostrum as used by the Conspirators. LUCIUS stands just above the entrance supporting LIGARIUS, who wears a pænula and his scarf under the hood. (See costume glossary.)

The following short scene restores the action to its more virile nature and should be played with a sense of the active notion lying underneath it. The last scene with PORTIA introduced and employed certain elements already named and fulfilled a necessary function, developing the drama in a specifically changed form. This form, however, by its very nature is not suitable as an ending to this very important first scene of the act, which must be restored to its more forceful objective and so lead once more to the main business of the play. Relief for the time being and, with it, development on a more delicate basis must be converted into the main stream. Thus we must have attack beginning in a modified way and leading up to an exalted finish. Both men realize what is in the other's mind, though there is no definite statement of fact. They are vigorous with the same thought, but neither phrases it, the thought being CÆSAR's death.

Lucius, who's that knocks?

LUCIUS. Here is a sick man that would speak with you.

BRUTUS. ⁷Caius Ligarius, that Metellus spake of.

⁸Boy, stand aside. Caius Ligarius! ⁹how?

LIGARIUS. ¹⁰Vouchsafe good morrow from a feeble tongue.

BRUTUS. ¹¹O, what a time have you chose out, brave Caius,
To wear a ¹²kerchief! Would you were not sick!

LIGARIUS. ¹³I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.

BRUTUS. ¹⁴Such an exploit have I in hand, Ligarius,
Had you a ¹⁵healthful ear to hear of it.

[Lightning flash and distant thunder.

LIGARIUS. ¹⁶By all the gods that Romans bow before,
I here discard my sickness! Soul of Rome!
Brave son, deriv'd from honourable loins!
Thou, like an ¹⁷exorcist, hast conjur'd up
My ¹⁸mortified spirit. ¹⁹Now bid me run, |

spirit has died in its ambition to right wrong, but BRUTUS has called it up from the dead.

[19] Observe an absolute meaning in this, the next clause being entirely separate both in subject and construction. He will do this and he will do that as his spirit grows in its enthusiastic intensity, 'What's to do' being merely another phase of his exuberance which cannot

otherwise be expressed. Make him almost beyond himself in this exuberance. It is this which carries away his sickness and there is no ground for arguing that he is too weak to show feeling. Excitement has frequently corrected greater indisposition than CAIUS LIGARIUS is suffering from, more especially as he is well enough to leave his house in the raw March morning.

And I will strive with things impossible,
Yea, get the better of them. What 's to do?

BRUTUS. ¹A piece of work that will make *sick* men *whole*.

LIGARIUS. ²But are not *some whole* that we must make *sick*?

BRUTUS. ³That must we also. What it is, my Caius,
I shall unfold to thee, as we are going
To whom it must be done.

LIGARIUS. Set on your foot,
And with a heart new-fir'd I follow you,
To do I know not what : but it sufficeth

That Brutus leads me on. [A vivid flash and loud thunder.⁴

BRUTUS. Follow me then.

Quick fade out as BRUTUS turns to go. LIGARIUS will be seen just to move a little way after him. Drop tabs to set braziers R. and L. for the next scene.

NOTE.—PORTIA, who was aware of BRUTUS being concerned in this dangerous enterprise, stabbed herself in order to show her fortitude and so encourage BRUTUS to confide in her. She should, therefore, walk with a distinct limp, a feature which was inaugurated by Miss Phyllis Neilson-Terry in Mr. Robert Atkins' production of the play.

ACT II, SC. I

[1] BRUTUS is quick and vigorous. His thought is for the benefit of suffering Romans in general.

[2] His exuberance gives way to a more concentrated feeling. LIGARIUS does not think of the forthcoming event in the terms of the general benefit. He bears CÆSAR hard because of his rating. There is a vindictive nature in this line which changes his former treatment into something more sinister. Note that his last three words should be handled very emphatically.

[3] He brings this line out with his determination fully alive. There is no introspective tendency. He crosses LIGARIUS to the steps and turns.

[4] The Folio gives the stage direction for thunder here. It would be obviously very difficult to play the scene with PORTIA with thunder and lightning about. Whether it was intentionally dropped or not in Shakespeare's time is not certain. There are no stage directions indicating that the whole scene is played under any disturbance other than a meteoric display, probably changed from the thunderstorm because of the scene being played in the orchard ; and in the next scene we go back to the thunder once again, which has apparently been in full swing all the time. What is obvious is that as these three scenes all take place during the same tempestuous night, that the convenience of the exhalations is adopted to suit the circumstances and that with the end of the scene the thunder is reverted to as the circumstances no longer require it to be otherwise.

ACT II, SC. II

SCENE II

SCENE II

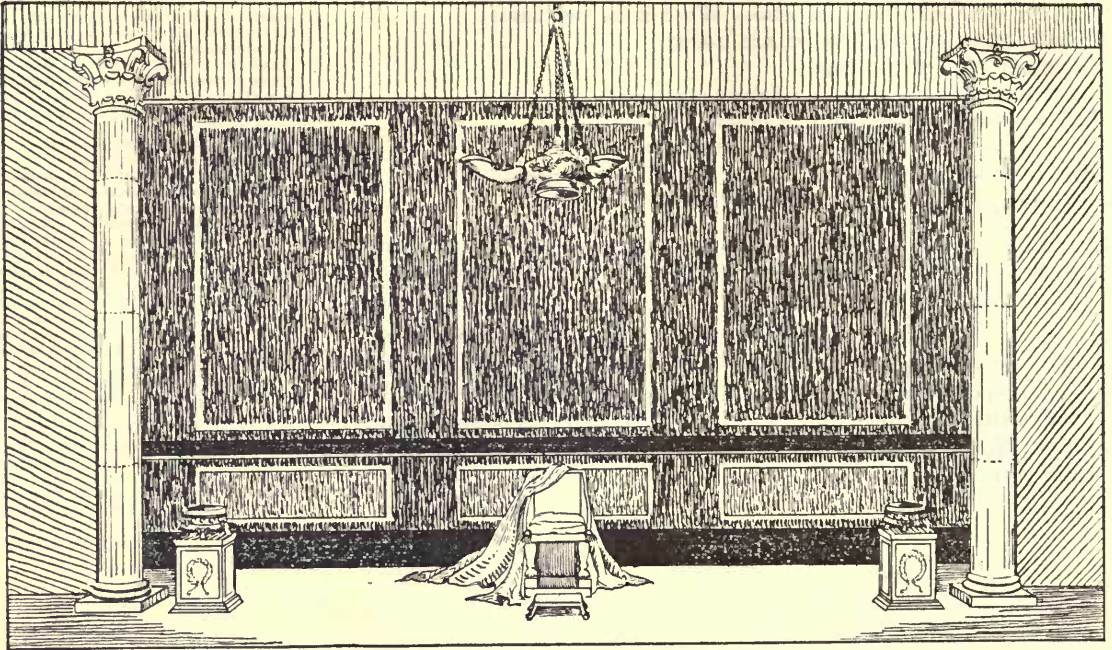


ILLUSTRATION No. 3

CÆSAR'S house.

CÆSAR'S house.

In this scene we are brought into contact with the title-rôle of the play for the first time in any intimate manner, and from now until his death we scarcely lose sight of him. Here then for the actor is a very important scene since in it he has to make it evident why BRUTUS loves CÆSAR and why the CONSPIRATORS hate him. The part of JULIUS CÆSAR is the title-rôle because he is responsible for the action of the play. It is his character which provokes the conspiracy and which also makes BRUTUS the leading part because upon him depends first the direction of the plot and afterwards its sole development. In CÆSAR then we have to see qualities which would attract BRUTUS and yet something which would likewise give him offence and give him some common cause with CASSIUS and he rest.

Then let us examine him in a very brief way with the balanced eye of BRUTUS and not the prejudiced view of CASSIUS. Let us again forget tradition which may have begun well, as no doubt it always has done, but which through time has treated CÆSAR more as a dummy figure than as a real character. In his first appearance he presented us with a very real conviction of a man in a more than ordinary state of mind. He was a living as well as a suffering one. And now what do we see? There is no epilepsy approaching to shake him into superstitious weakness. He is surrounded by prodigies, appealed

to by a wife hitherto unimpressed by such things to consider them, confronted by a strong warning from the augurers not to stir from his house, and yet his only reaction is a real and strong courage. He is afraid of neither danger nor death. Valour and not pomposity was CÆSAR'S attribute, and for that BRUTUS honoured him. As our study of the scene will show, CÆSAR is valiant and in a very dignified way. Added to this valour is kindness and charm. His yielding to CALPURNIA'S unusual apprehension is, as the context shows, one of consideration and not of opportunity to escape from his own fears. He treats her kindly and his reason as expressed on her behalf to DECIUS is perfectly genuine. He uses the familiar 'you' to each as well as to the others at the end of the scene. We then shall see that he expresses attractive and gracious qualities and such as would attach BRUTUS to himself. Indeed, we may say that the full title of the play as 'The Tragedy of Julius Cæsar' has an application more to the man than to the play. He had great qualities but his faults betrayed him and his pride became his death. And it is this quality which we see presented among his higher ones. Someone has observed that CÆSAR alludes to himself by this name with great frequency during the early part of this scene, which makes him obnoxious. This is granted. Our point is not to eliminate CÆSAR'S faults, but to show them among his more attractive qualities. CÆSAR'S self-obsession is patent all the time, but other qualities take their place as well. Men of great self-opinion sometimes exhibit qualities which make us feel sorry that they are so self-opinionated. The sudden flash of wilful obstinacy, almost fanatical, against the senate's authority or opinion shows us the man that CASSIUS knows and hates and BRUTUS sees as contrary to the good of Rome. Here was the ambition that roused the malice of the one and the censure of the other, the independence from any authority higher than himself and a self-consuming pride that determines his acts, his judgments and his decrees. Here in brief is the man for BRUTUS to love and for CASSIUS and his friends to reach to with their daggers. Here is something worthy of that love and of that hate that gives us a cause for BRUTUS' own individual war within himself and for the intense animosity of the CONSPIRATORS. Without this strength and dignity and courage, without this intense and abnormal manifestation against the ruling body, both BRUTUS and the rest would be foolish and the play itself empty of conviction.

Thunder. Enter CÆSAR, in his night-gown¹ and without his wreath. He comes from L. above the column to L. of c.

CÆSAR. ²Nor heaven nor earth have been at peace to-night :
Thrice hath Calpurnia in her sleep cried out,
'Help, ho! they murder Cæsar!' ³Who's within?

Enter a SERVANT from R. below the pillar. He goes down on one knee. He wears a tunic with long loose sleeves that hang down in a point at the wrists, giving a modified mediæval effect.

SERVANT. My Lord?

CÆSAR. ⁴Go bid the priests do ⁵present sacrifice,
And bring me their opinions of ⁶success.

SERVANT. I will, my lord.

[Exit R.

Enter CALPURNIA. She is in her night attire, but wears a cloak as well. Her hair is about her shoulders. She comes to CÆSAR'S L.

CALPURNIA'S fear is of a very persuasive kind. It is not that she is weaker than PORTIA, but under the circumstances is naturally more apprehensive even as PORTIA herself developed the same

[1] This will be a long white gown like his tunic, without the clavus latus.

[2] CÆSAR himself does not show fear. He is sending to know what the predictions are simply as a ruse of the dramatist's to be able to show his lack of fear when the news comes. He is calm and collected.

[3] Sharply, to R. below pillar.

[4] Preserve a dignity and an authority, without pomposity.

[5] i.e., immediately. 'Sacrifice' is a verb, not a noun. See note 23, p. 23, in the Capitol. See marginal note, p. 43.

[6] i.e., of good fortune.

ACT II, SC. II

- [1] Invest him with a real dignity and courage. Like CALPURNIA, he must contribute a strength to the scene which mere pomposity would destroy.
- [2] The full glossing of this word has been left to this instance because the meaning here requires to be shown in its derivation. It is *M.E.* cerymonye adapted from *Lat.* cermōnīa, sacredness, sanctity; awe, reverence; exhibition of reverence, religious rite, etc. Hence the performance of a solemn act and the omen drawn from it. Here the meaning becomes omen, or portent.
- [3] Just a slight hesitancy which shows the intense feeling of her fear.
- [4] Now her pace becomes slightly quicker as she is relating an introductory fact upon the compulsion of her feelings.
- [5] An anachronism. This was a system of policing in England from the middle of the 15th c.
- [6] Don't overact, but take it slowly with a dreadful sense of its significance and using the expressive nature of the words, especially 'whelped'.
- [7] i.e., given birth to its young.
- [8] Keep the same treatment. Note the pictorial word 'yawn'd'.
- [9] Increase the tempo slightly and retain the expressive nature of the words. Realize the highly imaginative woman that is picturing this. Also note the change in tense which here and four lines lower 'Horses do neigh' seems to be the result of mental perturbation in the character, not the printer.
- [10] i.e., correct.
- [11] The antecedent of this word is 'warriors'.
- [12] i.e., let fall in fine drops. It is not known before the 16th c. and its origin is obscure. It is possibly a diminutive of rare *M.E.* drese, *O.E.* drēosan, to fall; with 16th c. dryseling.—*O.E.D.*
- [13] Note how from here her intensity increases. It shows how her feelings have worked up with her vivid imagination. Don't let it run away, but feel the reality of the thing carrying her along up to the climax 'squeal about the streets' and so save the whole speech from being merely a relating of facts. Bear in mind the approach to CÆSAR's speech and that the contrast for his effect is being constructed.
- [14] The verb to hurtle is sometimes confused with to hurl; but the essential notion in hurtle is that of forcible collision, in hurl that of projection. Hurtle is a diminutive and iterative of hurt in its original sense of 'strike with a shock'. The meaning of 'collided' is the one implied here and shows how vividly CALPURNIA'S mind experiences its vision.
- [15] That ghosts had thin and squeaking voices was a belief even in the time of Homer *N.V.*
- [16] After the climax of her speech she pauses as though still held by the tension of her feelings and then breaks beneath it. She puts her hands together on CÆSAR'S L. shoulder.
- [17] i.e., custom, common experience, all that is normal.
- [18] Just another slight pause as she reaches the last stage of her resistance and then her head falls on his shoulder with her complete surrender to fear.
- [19] Against what has preceded, CÆSAR remains calm and dignified. He is not loud or forced in any way, but displays a serenity of mind and treatment and makes himself akin to BRUTUS. Here we have his portrait set in reposeful and almost sublime courage against the background of his wife's dreadful vision, a picture of delicacy and strength. Don't by any means let him rouse himself in a pose of shabby bravery. Keep him refined. He is simply not afraid, and men of real courage are not vulgar in

symptoms in the later part of her scene. Therefore prevent her from being hysterical. That would weaken her and her effect. Her present purpose as a dramatic character is to intensify the higher emotional element of the play in the process that has already been alluded to, and to assist in increasing the tension as it draws nearer to its climax. She must therefore have strength and her fears be the convictions of a very sensible woman. Her first line in this speech establishes the character of the rest and Shakespeare thus defines the situation immediately. Like PORTIA, she too has had her apprehensions, as her previous lines show, but unlike PORTIA she comes right down to her subject as dramatic requirements demand. The character of the scene does not allow for any introductory development; the tension must begin at once. She has the woman's instinct which realizes that danger is waiting on her husband. CÆSAR himself reveals that fact in his opening line and we have another example of Shakespeare's dramatic economy in the concentration of fact to avoid anything that shall weaken the required consistency of the situation. Therefore present CALPURNIA at the outset as a woman whose heroism is equal to that of PORTIA and who is compelled under the circumstances to display her distress in a more vehement way. There are no cowards in this play and the action of her dread is only rightly effected if it is shown to be that of a brave woman unused to superstition being compelled to acknowledge the penetration of something which is beyond superstition and which has the emphasis of reality.

Added to this is the historical fact that she was aware that CÆSAR'S life was in danger.

CALPURNIA. What mean you, Cæsar? think you to walk forth? You shall not stir out of your house to-day. [Low thunder.

CÆSAR. 'Cæsar shall forth: the things that threatened me Ne'er look'd but on my back; when they shall see The face of Cæsar, they are vanished.

This speech requires a strict control. It is highly emotional but its power and its function will be lost if it is taken either merely as a recitation or a sheer rush of vehement declamation. Bear in mind the state of the woman's mind. She is appalled by what she has seen and heard and is transformed from a natural composure by her experience. She has to create the terror that is abroad and give to CÆSAR a setting for his own quiet courage and undisturbed dignity.

CALPURNIA. Cæsar, I never stood on ²ceremonies, |
³Yet now | they fright me. ⁴There is one within,
 Besides the things that we have heard and seen,
 Recounts most horrid sights seen by the ⁵watch.
⁶A lioness hath ⁷whelped in the streets;
⁸And graves have yawn'd, and yielded up their dead;
⁹Fierce fiery warriors fight upon the clouds,
 In ranks and squadrons and ¹⁰right form of war,
¹¹Which ¹²drizzled blood upon the Capitol;
¹³The noise of battle ¹⁴hurtled in the air,
 Horses do neigh and dying men did groan,
 And ghosts did shriek and ¹⁵squeal about the streets.
¹⁶O Cæsar! these things are beyond all ¹⁷use, |
¹⁸And I do fear them. [Muffled thunder.

CÆSAR. ¹⁹What can be avoided
 Whose end is purpos'd by the mighty gods?
 Yet Cæsar shall go forth; for these ²⁰predictions
 Are to the world in general as to Cæsar.

CALPURNIA. ²¹When beggars die, there are no comets seen;
 The heavens themselves blaze forth the death of princes.

CÆSAR. ²²Cowards die many times before their death;
 The valiant never taste of death but once.
 Of all the wonders that I yet have heard,
 It seems to me most strange that men should fear;
 Seeing that death, a necessary end,
 Will come when it will come.

Re-enter SERVANT R. He kneels.

such declarations. The situation itself will help greatly.

[20] Used literally in the sense of something which foretells and not, as is usual, what is foretold.

[21] CALPURNIA continues with an urgent heart and tones in with CÆSAR'S quiet and sensitive dignity by being sincerely appealing without any hysterical weakness. This scene can be as human and moving as that between BRUTUS and

PORTIA. Remember that she too, like PORTIA, moves her husband's heart.

[22] He continues as before in a quiet undisturbed way. There is no hard or even firm opposing of his wife's appeal; only a sublime reasoning. This makes him still more resemble BRUTUS and offers a ready reason for his love. It also preserves his gentility towards his wife which the forceful declaration would destroy.

What say the augurers?

SERVANT. ¹They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a ²heart within the beast.

[SERVANT exits R. Muffled thunder.

CÆSAR. ³The gods do this in shame of cowardice :

Cæsar should be a beast without a heart
If he should stay at home to-day for fear.
No, | Cæsar shall not : ⁴'danger knows full well
That Cæsar is more dangerous than he.
We are two lions litter'd in one day,
And I the elder and more terrible :
And Cæsar shall go forth.

CALPURNIA.

⁵Alas, my lord,

Your wisdom is consum'd in ⁶confidence.
Do not go forth to-day : call it my fear
That keeps you in the house and not your own.
⁷We'll send Mark Antony to the senate-house,
And he shall say you are not well to-day :

⁸Let me, upon my knee, prevail in this.

CÆSAR. ⁹Mark Antony shall say I am not well,
And, for thy ¹⁰humour, I will stay at home.

Enter DECIVS from R. below the pillar. He comes to R.C. and salutes.

At his entrance CALPURNIA looks up with instinctive fear. She senses his errand. DECIVS and all the other CONSPIRATORS wear their togas in this scene with their swords concealed beneath ready for the Senate-scene.

Here's Decius Brutus, he shall tell them so.

DECIVS. ¹¹Cæsar, all hail ! good morrow, worthy Cæsar :
I come to fetch you to the ¹²senate-house.

CÆSAR. ¹³And you are come in very ¹⁴happy time,
To bear my greeting to the senators
And tell them that I ¹⁵will not come to-day :

¹⁶Cannot, is false, | and that I ¹⁷dare not, | falser :

¹⁸I will not come to-day : tell them so, Decius.

CALPURNIA. ¹⁹Say he is sick.

CÆSAR. ²⁰Shall Cæsar send a lie?

Have I in conquest stretch'd mine arm so far,
To be afeard to tell graybeards the truth? |

²¹Decius, go tell them Cæsar will not come.

DECIVS. ²²Most mighty Cæsar, let me know some cause,
Lest I be laugh'd at when I tell them so.

CÆSAR. ²³The cause is in my will : I will not come ;
That is enough to satisfy the senate.

²⁴But, for your private satisfaction,

²⁵Because I love you, | I will let you know.

ACT II, SC. II

[1] The SERVANT treats the speech with something of his own personal feeling, subserfient but obsessed by the ominous nature of his message. Keep him in tone with the scene and refrain from any violent outburst. Calpurnia looks up and moves free from Cæsar.

[2] Dounce gives seven quotations from Virgil and Ovid wherein the heart or the breast is referred to as the seat of bravery.—N.V.

[3] CÆSAR's reaction is to ignore the warning nature of the sign and interpret it as a meaning that the gods picture him as a coward, 'shame' meaning to put his cowardice to shame (by showing him as a beast without a heart). It shows his challenge to any element of danger, even though told by the most authoritative means. He primes up and adds more force to his declaration here, but avoids anything robust. He is very real in his courage and addresses himself to the threat with a convincing sincerity. It is the actual action of danger's threat that stimulates him thus like a man aroused and not frightened by the hostility of another. The diction of the language is strong and dignified and offers the characterization in its syllables.

[4] Be careful to maintain the proper treatment and refrain from anything bombastic.

[5] She moves up to him once again. Her speech is taken on the note of desperation which becomes so effective that CÆSAR is moved to yield to her. But although the feeling is intense it must not be hysterical. Her desperation reaches out to resourcefulness, which hysteria would not do. Her mind is alert with but not possessed by fear. Some terrible conviction is at work and not mere weakness of self-control.

[6] i.e., self-confidence.

[7] As though desperately searching for some preventative.

[8] She sinks down upon her knees beside him, as her resourcefulness expires.

[9] CÆSAR's spirit turns from courage to true chivalry. After a slight pause, he stoops and raises her up, speaking with great kindness. This qualifies his courage as being something more than pompous egotism as he yields not to danger but to his wife's distress. It is necessary therefore to make his former treatment very convincing in its integrity. We feel that he is great and also human and his treatment of her winning and gracious.

[10] See note 3, p. 29. CÆSAR draws her to him and she drops her head on his breast.

[11] DECIVS is very specious throughout his scene. He has the manner of the man who has a purpose that needs this assumption of studied politeness to seek its own ends.

[12] Shakespeare sets this particular meeting in the Capitol. See marginal note, p. 43. At this Calpurnia puts her hand nervously on Cæsar's arm.

[13] Cæsar touches her hand reassuringly and looks at her with a kindly smile. Then he turns and speaks to DECIVS in a quiet and affable manner.

[14] i.e., fortunate or opportune. DECIVS' coming shall make him a messenger to the senate.

[15] Make the final clause quietly emphatic.

[16] Here he asserts himself a little more strongly.

[17] A little stronger still. In both these instances he is rising against the senate and his peculiar abnormality upon this point shows itself. Don't overdo it, but let us feel that he is not afraid of telling them the truth or afraid of them in any sense at all.

[18] He just comes quietly down to his usual but gracious dignity after this spark of

hostility, and we realize in a slight way, his curious compound.

[19] CALPURNIA'S anxiety overreaches her and stands out in contrast against his collected quality.

[20] In a moment CÆSAR becomes the tyrant again. Don't make him noisy, but expressive of the irritant that any question of his courage against the senate provides. It shows the fanatical nature of his determination against them.

[21] He pauses a moment or two before he speaks this line, and then resumes with a less spirited but still emphatic treatment.

[22] DECIVS is persistent in his purpose, and asks this in his characteristically specious way.

[23] This is again short and sharp.

[24] He now softens as an act of personal deference to DECIVS. His hostility has been towards the senate and not against DECIVS, and he now acts towards him in the manner of a close friend to make this apparent. This is another touch of graciousness in his character.

[25] Make this gently emphatic. He is making his personal feelings clear.

ACT II, SC. II

- [1] He draws CALPURNIA to him and the whole tone of his speech is one of great kindness and sympathy. In addition to its pointing in a very agreeable element of character, it also furnishes something for CÆSAR to work with. He has to win CÆSAR away from this binding mood and the labour of his forthwith speech has its rightful weight to pull.
- [2] This word is Lat. *statua* from *sta*—root of *stare*, to stand. The O.E.D. states that there is no evidence of trisyllabic pronunciation of *statua* and that *statua* is the intended word. This dates from 1400 and goes up to 1691. *Statue* dates from the very early 14th c. They are the same word in different forms.
- [3] Just a slight emphasis as much as to say, 'You understand what she feels'.
- [4] He places his cheek gently against hers.
- [5] DECIVS now proceeds to his task. He hands the facts to him on a gold plate as it were with all the speciousness at his command. He is at work upon a very difficult and dangerous task with an immense issue depending on it.
- [6] Note the accent on the middle syllable.
- [7] i.e., eagerly seek, be urgent.
- [8] i.e., extending the metaphor of 'reviving blood' interpreted into qualities and the benefits they will ensure in operation. This also includes stains. DECIVS at this point is at the height of his urgency and duplicates his words, as is characteristic of anyone under the circumstances.
- [9] i.e., souvenirs or perhaps gifts. The Folio variant is adopted here because it indicates the metrical stress.
- [10] Probably recognition, personal knowledge of him, wishing to be noticed by him. All these effects of DECIVS express the fact that his attack is one of flattery.
- [11] CALPURNIA looks up at CÆSAR. He stands thinking for a while and then moves up to the chair and sits still, thinking it all over. Calpurnia moves up just a little, anxiously watching him and clearing the line of sight for him. The short silence will hold because whatever CÆSAR does now is important and we see him thinking, but what is not clear. His comment is pleasant but non-committal. Is he affected by DECIVS' flattery or is he not? After a second's pause he speaks in a measured pace but looking in front of him and not at DECIVS.
- [12] Decius, secretly urged by the hope of success, moves a little towards but not up to him.
- [13] Accent this word and not 'can'. It is used in the sense of declare or announce. See notes 2, p. 61; 24, p. 96.
- [14] Administer this with careful pace. It is a very big fact.
- [15] DECIVS waits just a second or two to watch the effect. CÆSAR remains outwardly impassive. He is a cautious man, even though ambitious, and we note that DECIVS has to proceed with other incitements, showing that he is not meeting with any obvious success until at last he introduces the notion of the senate's thinking him a coward as a final instrument. This prescribes CÆSAR's quiescent attitude and demonstration of his character. At this present moment CALPURNIA moves up to the side of Cæsar's chair in apprehension and places her arm on his shoulder in a modest act of indicating restraint. Let us realize her drama since it assists the main one. She and DECIVS are opposite forces. Which will win? CÆSAR shows no committing sign as yet: but he is thinking.
- [16] He proceeds a little quicker and easier.
- [17] He again waits for a moment to see if his words are effective, but there is still no response. Then he proceeds with a

¹Calpurnia here, | my wife, | stays me at home :
She dreamt to-night she saw my ²statua,
Which like a fountain with an hundred spouts
Did run pure blood : and many lusty Romans
Came smiling and did bathe their hands in it :
And these does she apply for warnings and portents
And evils imminent ; and ³on her knee
Hath begg'd that I will stay at home ⁴to-day.

DECIVS. ⁵This dream is all amiss interpreted ;
It was a vision fair and fortunate :

Your statue spouting blood in many pipes,
In which so many smiling Romans bath'd,
⁶Signifies that from you | great Rome shall suck
Reviving blood, and that great men shall ⁷press
For ⁸tinctures, stains, ⁹reliques and ¹⁰cognizance.
This by Calpurnia's dream is signifi'd.

CÆSAR. ¹¹And this way have you well expounded it.

DECIVS. ¹²I have, when you have heard what I can ¹³say :
And know it now : ¹⁴the senate have concluded
To give this day a crown to mighty ¹⁵Cæsar.

¹⁶If you shall send them word you will not come,
Their minds may ¹⁷change. Besides, it were a ¹⁸mock
Apt to be render'd, for some one to say
'Break up the senate till another time,
When Cæsar's wife shall meet with better dreams.'

¹⁹If Cæsar hide himself, | shall they not whisper
'Lo, Cæsar is ²⁰afraid' ?

Pardon me, Cæsar, for my dear dear love
To your ²¹proceeding bids me tell you this,
And reason to my love is ²²liable.

CÆSAR. ²³How foolish do your fears seem now, Calpurnia!
I am ashamed I did yield to them.

²⁴Give me my robe, for I will go. [Very low thunder.

Exit CALPURNIA above the pillar L.

The following entrances are arranged thus in this edition only.

Enter Publius from down R. He comes R.C. and salutes. Then he joins DECIVS, who moves back as PUBLIVS enters.

slight increase of speed in a further effort. Keep him colloquial and without any forcefulness other than a judicious emphasis of the facts in a specious way.

[18] i.e., taunt.

[19] Here he grows venturesome as a last resource. Take this passage after a further slight pause with artful slowness and careful emphasis upon the important words, making it more suggestive than direct. He is of necessity out to accomplish his purpose and he is making one last bid for success and must introduce a note which almost asks 'Are you afraid?' Observe the word 'whisper' and the graphic picture it presents of the senators in the act of communicating something of supreme moment. A whispering senate pictures a greater significance than a shouting one in a matter of this kind, and DECIVS' very clever phrasing brings the whole circumstance so potently before CÆSAR. And here he wins. Where he could not reach CÆSAR with flattery he succeeds by the challenge to his courage.

[20] This brings Cæsar to his feet in great dignity and he turns his eyes full upon DECIVS, who at once becomes

intensely obsequious and apologetic. He speaks his remaining lines quickly but of course expressively.

[21] i.e., procedure, all that you do, or a possible allusion to this action in particular. Calpurnia drops down on his L., anxiously wondering what the moment will bring forth.

[22] i.e., my love is subjective to reason, or, seeing an act in all its possibilities. It is another instance of the inverted order of words.

[23] CÆSAR has quickly realized the matter in DECIVS' vital observation and turns to CALPURNIA. He is not ungracious in his tone, but his peculiar pride with its dominating property neutralizes any softer feelings at the challenge of the 'whispering senate'. The change is quite consistent with a man of this abnormal nature and is not a violent one.

[24] Here his quiet but firm determination asserts itself. She realizes the position and at the end of his line turns and makes a sudden exit above the pillar. Her feelings are on the point of breaking and she leaves to mourn. She has striven and lost and she knows what the end will be.

¹And look where Publius is come to fetch me.

PUBLIUS. Good morrow, Cæsar.

CÆSAR. Welcome, Publius.

Enter Brutus, who salutes R.C. and then joins the others up R. DECIUS just slightly nods to him that CÆSAR is going to the Senate.

Casca comes just behind him and he salutes and moves up a step or two only, disclosing Ligarius.

²What, Brutus, are you stirr'd so early too?

Good morrow, Casca. ³Caius Ligarius,

Cæsar was ne'er so much your enemy

As that same ague which hath made you ⁴lean.

What is 't o'clock?

Enter SERVANT with CÆSAR's mantle from up L. He puts it round his shoulders and buckles it. He then stands aside to L. if he has finished before his coming cue to exit. This mantle is not the toga since CÆSAR is still in his nightgown. It is a lacerna, which is buckled on the right shoulder and hangs right down in front of him and behind. It is lifted up and falls over his left arm. It can be of any required colour. If required, use an extra servant.

BRUTUS. Cæsar, 'tis ⁵strucken eight.

CÆSAR. I thank you for your ⁶pains and courtesy.

Enter Antony. He is followed after a slight pause by Cinna, and after him come Metellus and Trebonius. ANTONY comes up to CÆSAR. All salute on their entrances.

See! Antony, that revels long o' nights,
Is notwithstanding up. ⁷Good morrow, Antony.

ANTONY. So to most noble Cæsar.

CÆSAR.

⁸Bid them prepare within :

[Exit the SERVANT up L.

I am ⁹to blame to be thus waited for.

Now, Cinna : | now, ¹⁰Metellus : | what, | Trebonius!

¹¹I have an hour's talk in store for you ;

Remember that you call on me to-day :

Be near me, that I may remember ¹²you.

TREBONIUS. Cæsar, I will. [Aside] ¹³And so near will I be,
That your best friends shall wish I had been further.

CÆSAR. ¹⁴Good friends, | go in and taste some wine with me ;
And we like friends will straightway go ¹⁵together.

[He turns up so that he exits up L. with ANTONY on his L.

BRUTUS [aside]. ¹⁶That every like is not the same, O Cæsar,
The heart of Brutus ¹⁷yearns to think upon!

A quick dim and drop the Tabs and strike the fittings.

This ends a very important as well as a very difficult scene, and it is to be hoped that the necessary restrictions of space have not made the analysis too unapt to indicate something of its qualities. It is alive with drama and fine characterization based on a clever technique, and in its short length it creates a sketch of CÆSAR, giving us the complete essentials for a logical argument of the drama of the play.

ACT II, SC. II

[1] DECIUS stands watching CÆSAR with a slight smile, but otherwise not exhibiting any other sign of his satisfaction. Cæsar turns. His voice is one of easy and pleasant surprise, and throughout the remainder of the scene he is extremely affable and gracious, as well as cultured and dignified.

[2] He dwells a little more on this.

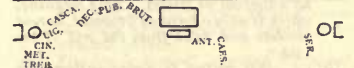
[3] There is a slight pause while the two men look at each other. CÆSAR has censured LIGARIUS severely, and it is a little surprising to see him here. But after a moment or so he accepts the appearance of LIGARIUS as a sign of reconciliation and graciously turns the past into a light jest.

[4] i.e., thin. Used merely in the literal and physical sense and nothing more.

[5] This is an old p. pl. of the verb to strike.

[6] i.e., trouble (in thus attending upon me).

[7] They shake hands and after ANTONY'S line he just stands a pace up stage. Positions just previous to the Servant's exit.



[8] To the SERVANT who is standing L. by the pillar.

[9] For the confusion between to and too, see Othello, p. 46, note 13.

[10] Metellus moves up to Cinna and so discloses Trebonius.

[11] Keep him kindly in his treatment.

[12] He turns to Antony and has a word with him just to allow of this aside.

[13] He turns to the audience and delivers this.

[14] He addresses the general company who move down stage, all except BRUTUS, who remains up R.

[15] He turns up so that he exits with ANTONY on his L. All salute CÆSAR and follow him off up L., leaving Brutus standing alone. After a moment's pause whilst looking after them, he goes to the R. of the chair and stands with one hand upon the back as he speaks.

[16] Quietly and gravely.

[17] i.e., grieves or mourns. Shakespeare never uses yearn in the sense of to long for. The proper sense is intransitive. Earn is the true word, whilst yearn is a form due to A.S. prefix ge. Again, ern is certainly a corruption of M.E. ermen, to grieve. It is a verb distinct from yearn, to desire, or, be eager for. —Skcat. F., gives earne.

ACT II, SC. III

SCENE III

A street near the Capitol.

[SCENE III

Same as Act I, Sc. III. First pair of grey curtains.

A street near the Capitol.

Enter ARTEMIDORUS, reading a paper.

'Artemidorus the Cnidian, who, by teaching the Greek eloquence, became acquainted with some of BRUTUS' friends, and had got intelligence of most of the transactions.'—Plutarch.

Take this scene quietly and with grave feeling, stressing the names and not the injunctions. By doing this, the proper meaning of the letter is developed, which is to warn CÆSAR against the persons mentioned, and the stressing of the necessary change of phrase which is used in the process is avoided.

The doubling of this part with that of the SOOTHSAYER is wrong because the latter would not have the intimate knowledge necessary to be able to chronicle the names of the CONSPIRATORS. The SOOTHSAYER prognosticates as a mystic; ARTEMIDORUS is an informer acting upon given knowledge. Added to these facts, the characters of the men are quite different. This man is a wistful and sincerely loving friend of CÆSAR; the SOOTHSAYER an impartial mysterious messenger of fate. ARTEMIDORUS wears the Greek himation. Note how effective this little scene is in its function and its character. We have just seen CÆSAR surrounded by his enemies, all smiling and affable. With a gentle strategy they have closed in upon him and secured him for their purpose. Here we have the warning of a single warm heart nursing that situation with its care and giving a peculiar dramatic emphasis to the lurking tragedy. He adds to this situation by his quiet melancholy and in his few lines after the letter tells us of himself and his sentiments in the same concentrated way that has evidenced itself in the construction of other parts of the play.

[1] i.e., safety, the security or safety afforded by friendly companions. It is frequently used by Shakespeare in this sense of freedom from danger. It was adapted from Lat. *secūrus*, from *se-*, without + *cūra*, care. The Shakespearean sense is the late Latin one in which it passed into the Romance languages.

[2] i.e., is being replaced by the danger of hostile conspiracy of those who were his close friends.

[3] i.e., sincere friend. This word was used in this sense in respect of friendship between men as well as in the more erotic and familiar sense between the sexes.

[4] i.e., pleader, or more likely in the sense of one attached to him by sentiment and loyalty. He has alluded to the false friends and as a contrast has signed himself 'lover', designating himself as an adherent or friend. This meaning, which is only offered as probable, is now obsolete and dates from the end of the 14th c.

[5] i.e., that virtue is never without the malicious envy of others. It is from Lat. *emulatio*-em, a noun of action from *emulā-rī*.

ARTEMIDORUS. 'Cæsar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not Trebonius; mark well Metellus Cimber: Decius Brutus loves thee not: thou hast wronged Caius Ligarius. There is but one in mind in all these men, and it is bent against Cæsar. If thou beest not immortal, look about you: ¹security ²gives way to conspiracy. The mighty gods defend thee!

Thy ³lover, ARTEMIDORUS.'

Here will I stand till Cæsar pass along,
And as a ⁴suitor will I give him this.
My heart laments that virtue cannot live
Out of the teeth of ⁵emulation.

If thou read this, O Cæsar, thou mayest live;

If not, | the Fates with traitors do contrive.] [He moves to R.

A quick dim out of the lights on the word cue.

SCENE IV

Before the house of BRUTUS.

SCENE IV

Repeat the set of the preceding scene.

Before the house of BRUTUS.

PORTIA is fully dressed. LUCIUS wears a light grey pænula.

It has already been pointed out that Shakespeare has grouped the scenes containing the women of his play into an almost unbroken unit, and the reasons for this have been given. We now reach the third and last of these particular scenes and find that the office of the female character now passes from the contributory to the entire function of emotional stimulation. Here we find the character of PORTIA as the principal one of the scene and wrought to a highly concentrated and nervous tension in which the action in its passage receives its own intensification in this critical stage of development towards the big proportions of the approaching climax. The dramatist now selects the strong-nerved, strong-willed and strong-controlled woman of an earlier scene and shows her in complete subjectivity to fear and straining imagination, which thus continues the nursing of the situation by ARTEMIDORUS in a much higher degree of woe. It is a period 'Between the acting of a dreadful thing And the first

motion', and we are thus lifted into a dramatic experience of that interim, brought to an emotional realization of its development and made to feel that tragedy is growing behind the scenes.

The scene is short and rightly so. Nothing more is needed. The stately Stoic PORTIA is in that condition of mind which leaves her thoughts like an untended flock to stray upon their own impulses and feed her imagination with fears that create phantasmas. Remember that BRUTUS did not return to her, but left his house when he took LIGARIUS to CÆSAR and she knows no more than she knew when we last saw her. This left her to her apprehension, and it is that apprehension that has been working upon her ever since, and this has been a worse torment than fact. Her resourcefulness, her thorough grip of facts so completely manifested in her last scene have completely disappeared. Hence the need for such a careful study of her character in that scene. She now exceeds CALPURNIA'S fears by distraction and her dreams by "a bustling rumour like a fray". She works the scene up to a point of delirium and this moment is gently taken, sustained and cleverly modified by the ominous, visionary SOOTHSAYER walking slowly and with a fixed look across the stage to the Capitol from his own house, where he has been waiting for the appointed time. His character maintains the drama of the scene in his declaration of the future, adding a quiet confirmation to the fearful hazardings of PORTIA. It is a point of fine art which handles the situation in this way and takes an emotional climax to a higher pitch with greater impressiveness than distraction itself can reach, and gently lowers it without destroying dramatic interest. Handle the scene, therefore, with these thoughts in view and do not waste it for lack of insight. To attempt to do more than suggest its treatment in note form is an impossibility. The artist's individuality must perfect that.

PORTIA. ¹I prithee, boy, run to the ²senate-house ;
³Stay not to answer me, but get thee ⁴gone.
Why dost thou stay?

LUCIUS. ⁵To know my errand, madam.

PORTIA. ⁶I would have had thee there, and here ⁷again,
⁸Ere I can tell thee what thou shouldst do there.

⁹O ¹⁰constancy, be strong upon my side!
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to keep counsel!

¹¹Art thou here yet?

LUCIUS. ¹²Madam, what should I do?

Run to the Capitol, and nothing else?
And so return to you, and nothing else?

PORTIA. ¹³Yes, bring me word, boy, if thy lord look well,
For he went sickly forth : ¹⁴and take good note
What Cæsar doth, what ¹⁵suitors press to him—
¹⁶Hark, boy! what noise is that?

LUCIUS. ¹⁷I hear none, madam.

PORTIA. ¹⁸Prithee, listen well :
I heard a bustling ¹⁹rumour like a ²⁰fray, |

ACT II, SC. IV

- [1] She speaks hurriedly and as though her mind is anywhere but in the scene. As she speaks she just urges him away from her and forgets him.
- [2] A strained and frightened look comes into her eyes. LUCIUS must wait just a second or so and then make a gesture as though about to ask her what he is to do.
- [3] With a touch of hysterical treatment suggesting the highly wrought state of her nerves.
- [4] This is accompanied by a convulsive gesture illustrating her disordered mind and developing into some further gesture of her intense nature accompanied by a suppressed 'oh!' which immediately turns into her next line. This in its turn is wrought out of her tortured feelings.
- [5] LUCIUS replies in a simple but concerned way.
- [6] Again giving the idea of the agony she is experiencing. Her nervous suspense is tremendous. This speech requires to be treated with an immense tension, which would develop the distraction that sanctions the propriety of uncontrolled thought and forgetfulness. She is almost on the point of collapse and this would occur but for the very intensity of her profoundly disturbed emotions.
- [7] i.e., returned, and not implying a double journey. This is a frequent use of the word in Shakespeare.
- [8] Until she knows what the circumstances are she cannot tell him what to do.
- [9] She turns from him in a desperate effort to control herself and prevent herself from telling the circumstances of her fear, which as yet is only an apprehension, and if expressed may endanger BRUTUS, i.e., the power of controlling her knowledge.
- [11] At the end of her last line she suddenly turns in terror towards the Capitol, drawn to it by her fear. She then sees LUCIUS and the fact that he is still here and has not brought her any essential facts wrenches at her already overstrained anxiety.
- [12] The boy is himself becoming distracted, and is not merely plain-spoken. His treatment must in a modified degree be sympathetic with that of PORTIA. He is not, of course, in the same highly-wrought condition as she is, but as a part of a very serious scene his anxiety to do what he is told and this perplexing incompleteness of his mistress's instructions, coupled with her obvious mental distress, affects his own temperament. Also, this obvious sign of his own strain helps PORTIA to realize the necessity of controlling herself.
- [13] In an attempt both to ease him and rectify herself she puts her hand on his shoulder and does what she can to steady her voice, which still trembles with tension under this deliberate restraint. It is good for reasons of characterization and also for the fact that she has a further intensive pitch to establish in a few moments. It gives her respite and contrast at the same time but maintains a sense of her strained condition.
- [14] She just hesitates before saying this as though there is a necessity to guard against a great deal that is urging for question. She makes this slowly emphatic, although within the nature of her suppressed tension. Her mind is still working independent of her tongue, as we see immediately.
- [15] The word is here used as one who presents some petition. She wants to know who the men are so that she can satisfy herself as to what is intended. If these suitors include certain men about whom she is apprehensive, she knows the worst.
- [16] This comes suddenly and sharply with a

voice half-paralysed with terror. She grips LUCIUS and draws him to her with a convulsive start.

[17] He shows a certain amount of fright occasioned by her own sudden fear and strong grip.

[18] Keep it low but very intense.

[19] i.e., a clamour, outcry; noise, din. Now archaic. From Lat. rûmôr-em, acc. of rûmor, noise, din.

[20] A slight pause after this word and she remains stiff with her fear. This is something she heard in her mind as a sinister herald.

ACT II, SC. IV

[1] *Her fear creates it anew as an actuality. She loses hold of her feelings, and her words rise up to terrified cry on 'Capitol'. She clutches the sides of her head.*

[2] *Note the boy's intenser phrasing of his line. He now is almost at the same pitch as PORTIA.*

[3] *He stops, turns and comes to her.*

¹And the wind brings it from the Capitol.

LUCIUS. ²Sooth, madam, I hear nothing.

Enter the SOOTHSAYER.

This entrance must be precisely timed to its word cue. The situation is a highly-wrought one, but it will not hold itself: it is not complete. This entrance of the figure of foreboding fate makes it so and the action passes instantaneously from PORTIA to the SOOTHSAYER. PORTIA figures the warning of doom in her fears. The SOOTHSAYER hears it in truth. His curious simplicity and individuality brings the sense of something more than ordinary on to the stage, and he moves slowly and steadily across the stage to R. PORTIA feels him although she does not look at him until he crosses her direct line of vision and then her eyes follow him with a fearful look. She was present at his first meeting with CÆSAR and heard his warning. As he reaches R. she suddenly breaks her tension and moves quickly to him and stops R.C.

PORTIA.

Come hither, ³fellow :

Which way hast thou been?

[4] *The temptation to read meanings which may not exist is one always to be guarded against, but it is not beyond the bounds of temperance to entertain the idea that these two lines are not purely introductory to a scene, but that they contain a certain definite dramatic significance. PORTIA'S query is one that assumes that he has been going about the streets, and against it his reply has the emphasis of a contrary. He has been waiting in seclusion, a mystic, attending the arrival of a portentous hour in the knowledge of what is to be. Now that it has arrived, he is going forth to try to intercept the calamity which he knows to be imminent. Whether this is so or no does not greatly affect the situation, but the idea is at least less disturbing than many which are forced on an unwilling text. His tones are quiet and possess a certain musical melancholy. She is sharp and anxious.*

SOOTHSAYER.

⁴At mine own house, good lady.

PORTIA. What is 't o'clock?

SOOTHSAYER.

About the ninth hour, lady.

PORTIA. Is Cæsar yet gone to the Capitol?

SOOTHSAYER. Madam, not yet : I go to take my stand,

To see him pass on to the Capitol.

PORTIA. ⁵Thou hast some suit to Cæsar, hast thou not?

SOOTHSAYER. That I have, lady : if it will please Cæsar

To be so good to ⁶Cæsar as to hear me,

I shall beseech him to befriend himself.

PORTIA. ⁷Why, know'st thou any harm's intended towards him?

SOOTHSAYER. None that I know will *be*, much that I fear may *chance*.

Good morrow to you. Here the street is narrow :

The throng that follows Cæsar at the heels,

Of senators, of ⁸prætors, ⁹common suitors,

Will crowd a feeble man almost to death :

I'll get me to a place more ¹⁰void and there

Speak to great Cæsar as he comes along.

[Exit R.

PORTIA. ¹¹I must go in. ¹²Ay me, how weak a thing

The heart of woman is! ¹³O Brutus,

The heavens ¹⁴speed thee in thine enterprise!

¹⁵Sure, the boy heard me. ¹⁶Brutus hath a suit

That Cæsar will not grant. O, I grow faint.

¹⁷Run, Lucius, and commend me to my lord ;

Say I am merry : come to me again,

And bring me word what he doth say to ¹⁸thee.

Rapid dim on word cue and lower the Tabs if an interval is intended, which is not advised. Otherwise open the curtains on the following scene.

[5] *The fact of her knowledge of him has already been referred to. Here she relates his former warning with his present intention and her fears seek their dreadful confirmation.*

[6] *i.e., if CÆSAR will be of such benefit to himself. . . .*

[7] *This comes out at last.*

[8] *See note 22, p. 19.*

[9] *i.e., all with a common purpose.*

[10] *i.e., spacious. Literally, emptier, but emptier because more spacious.*

[11] *The shock of the substantiation is proving itself and she fears her tongue under the circumstance. She puts her hand to her brow and speaks faintly but tensely.*

[12] *She declares that she is afraid of herself.*

[13] *Here her feelings do escape her for a moment and she releases her thought in a short spasm of emotion.*

[14] *See note 8, p. 10.*

[15] *She suddenly realizes her indiscretion and says this to herself.*

[16] *She turns to Lucius and tries to correct herself and account for what she has said. It is a great effort on her part and after it she stops and turns away almost on the point of collapse, and so leads in to her next phrase.*

[17] *She makes a supreme effort and rises to a forced lightness which is practically hysteria. She passes LUCIUS across to R. Her powers are giving out and the scene closes on her last valiant attempt to preserve her conscious utterance. The word 'merry', which means glad-some and cheerful, is the final effort of her stoic grandeur and valour translated by her reduced condition into its own terms.*

[18] *Lucius turns and the lights dim rapidly, so that we see no more.*

ACT III, SC. I

ACT THE THIRD
SCENE I

ACT III
SCENE I

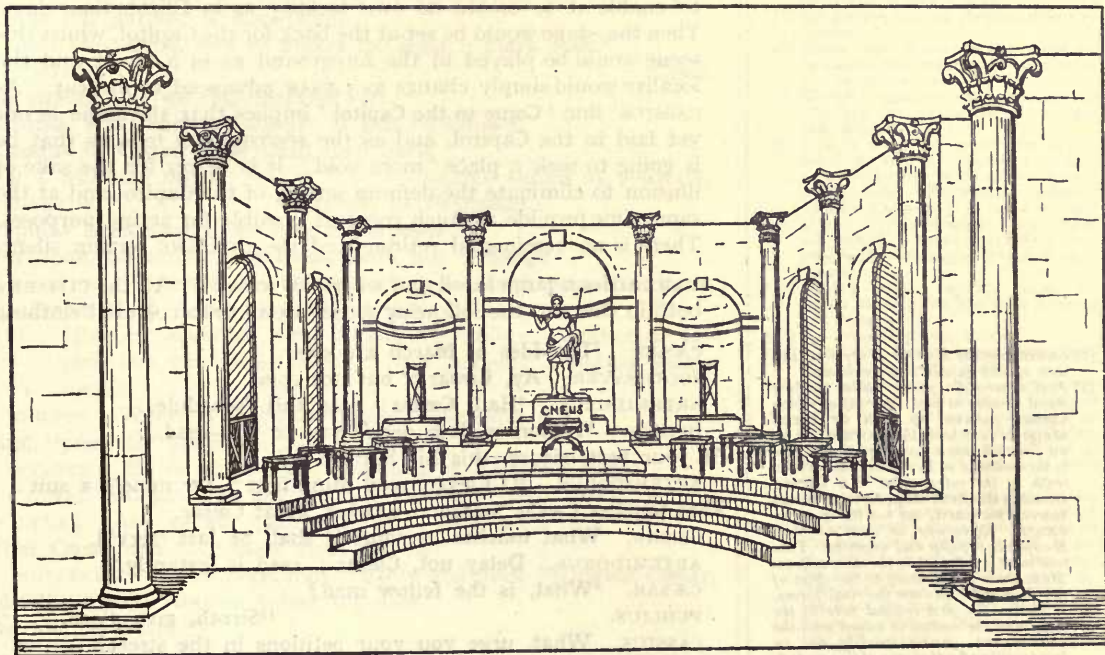
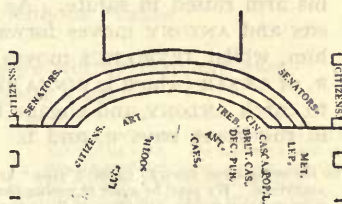


ILLUSTRATION No. 4

Rome. Before the Capitol.

In view of the complex drama of this scene only one general observation will be made leaving the detailed examination to be dealt with by the sub-headings and notes. The Third Act of an Elizabethan play develops the catastrophe or turning-point of the drama. The preceding acts prepare the quantities which this act resolves into a single individuality and concentrates all foregoing activities into a combined form and determinate action. The nature of the dialogue and the progress of each minor situation has now a critical vitality which must be carefully recognized in order to enable them to perform the full function of the act.

Before the rise of the curtain, the SOOTHSAYER, ARTEMIDORUS, LUCIUS, with a fringe of CITIZENS, take up their positions on the stage, whilst the SENATORS are standing on the rostrum and the rest of the CITIZENS are in the lower bays R. and L. These are in darkness.



Rome. Before the Capitol.

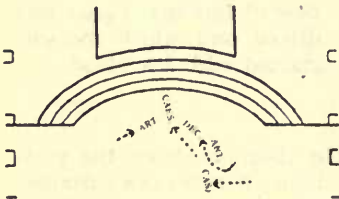
Historically, the murder of Cæsar took place in the Curia Pompeii near Pompey's Theatre.

The statue of Pompey at the back of the set is of heroic size. It was against the base of this that Cæsar was driven and which became stained with his blood.

The diagram shows the positions after CÆSAR's entrance, those mentioned opposite being in their opening positions.

ACT III, SC. I

- [1] CÆSAR regards him for a moment and then speaks quietly and fearlessly.
 [2] Just a second's pause whilst the two stand looking at each other, after which Cæsar moves up two or three steps so as to leave the SOOTHSAYER as an isolated figure looking straight out to the audience as he realizes the assured truth of the catastrophe. As Cæsar moves forward, but not too close, to CÆSAR. Everybody is alert to this. He speaks rapidly and urgently. This treatment is followed by the other suitors. Make them contributory to the effect of the final battle between the rival forces. It strikes the first critical note of the scene and the contest is waged with the SOOTHSAYER gazing steadily out in front waiting for the issue of this contest. Cæsar turns facing Artemidorus from the step.
 [3] M.E., cedule, sedule—O.Fr., cedule—Lat. scedula, a scroll or short note.
 [4] DECIUS comes towards CÆSAR.
 [5] Increase the urgency.
 [6] i.e., comes nearer to his own personal concern.
 [7] i.e., personally.
 [8] i.e., attended to.
 [9] Strong.
 [10] This word is from sir. The additional syllable had probably no definite origin, though explained by Minshew as the interj. ah or ha. It is a term used to men or boys, expressing contempt, reprimand, or assumption of authority on the part of the speaker.—O.E.D. The following diagram shows the movements of those chiefly concerned.



The lighting is such that only the SOOTHSAYER, ARTEMIDORUS and LUCIUS with the fringe of the CITIZENS are seen. CÆSAR enters from L. below the rostrum. He wears a purple toga and white senatorial tunic. He advances into the circle of light and behind him come the others in the order shown in the diagram. As CÆSAR reaches C. he stops looking at the SOOTHSAYER. The principle of playing this scene in this restricted lighting is to enable it to create its own locality as in Elizabethan days. Then the stage would be set at the back for the Capitol, whilst this scene would be played in the foreground as in a street and the locality would simply change as CÆSAR advanced to his seat. As CASSIUS' line 'Come to the Capitol' implies that the scene is not yet laid in the Capitol, and as the SOOTHSAYER tells us that he is going to seek a place 'more void', it is better for the sake of illusion to eliminate the definite setting of the Capitol and at the same time provide as much room as possible for acting purposes. There is no ceremonial retinue and the CITIZENS remain silent.

CÆSAR carries a large scroll and wears his wreath. All the CITIZENS both in this and the following scene, are in drab-coloured clothes.

CÆSAR. 'The Ides of March are come.

SOOTHSAYER. Ay, Cæsar; but not gone.

ARTEMIDORUS. 'Hail, Cæsar! read this 'schedule.

DECIUS. 'Trebonius doth desire you to o'er-read,

At your best leisure, this his humble suit.

ARTEMIDORUS. 'O Cæsar, read mine first; for mine's a suit That touches Cæsar 'nearer: read it, great Cæsar.

CÆSAR. What touches us 'ourself shall be last 'serv'd.

ARTEMIDORUS. Delay not, Cæsar; read it instantly.

CÆSAR. 'What, is the fellow mad?

PUBLIUS.

'Sirrah, give place.

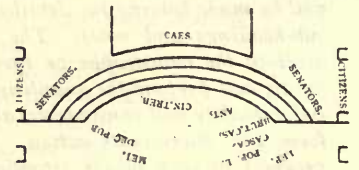
CASSIUS. What, urge you your petitions in the street?

Come to the Capitol.

The lights fade out, leaving one spot on the SOOTHSAYER. This holds him for a few seconds and then as he turns to go R., it fades out.

He realizes that the tragedy is inevitable and he leaves for his own house again to wait as before.

As soon as the SOOTHSAYER, ARTEMIDORUS, LUCIUS and the CITIZENS have left the stage the lights come up and discover the company in the positions indicated in the diagram. CÆSAR is standing in front of his seat, the SENATORS are in small groups, where they have been talking together and everyone has his arm raised in salute. As soon as the salute is over, CÆSAR sits and ANTONY moves forward up to CÆSAR'S R. and talks to him, whilst TREBONIUS moves up with CINNA to the seat on the R. of CÆSAR (which is CINNA'S) and talks to him, waiting his time to catch ANTONY and engage him in conversation. CITIZENS are in the lower bays R. and L.



The following scene down to CASSIUS' line 'Are we all ready' must be taken in tense and quick undertone. We must be made to realize that the atmosphere is electric with suppressed excitement and that sudden suspicion of disclosure is introduced to heighten the effect of the prevailing suspense. Line must follow line rapidly and the characters be primed for alertness at every moment.

POPILIUS. ¹I wish your enterprise to-day may thrive.

CASSIUS. ²What enterprise, Popilius?

POPILIUS.

³Fare you well.

[3] *With a slight knowing smile after which he goes up to Cæsar's L. Cæsar then leaves Antony and turns to Popilius. Trebonius immediately approaches Antony and together they move up stage against the incense tripod.*

BRUTUS. What said Popilius Lena?

CASSIUS. ⁴He wish'd to-day our enterprise might thrive.

I fear our purpose is discovered.

BRUTUS. Look, how he makes to Cæsar : mark him.⁵

CASSIUS.

⁶Casca,

Be sudden, for we fear ⁷prevention.

⁸Brutus, what shall be done? If this be known,

⁹Cassius or Cæsar never shall turn back,

For I will slay myself.

[CÆSAR smiles at POPILIUS.]

BRUTUS. ¹⁰Cassius, be ¹¹constant :

Popilius Lena speaks not of our purposes ;

For, look, he smiles, and Cæsar doth not ¹²change.

CASSIUS. Trebonius knows his time ; for, look you, Brutus, He draws Mark Antony out of the way.

[EXEUNT ANTONY AND TREBONIUS R.U.E. METELLUS approaches the steps dead c. and remains standing facing CÆSAR.]

DECIUS. Where is Metellus Cimber? Let him go, And ¹³presently prefer his suit to Cæsar.

BRUTUS. He is address'd : press near and second him.

CINNA. ¹⁴Casca, you are the first that rears your hand.

CÆSAR. Are we all ready? What is now amiss That Cæsar and his senate must redress?

METELLUS. ¹⁵Most high, most mighty and most ¹⁶puissant Cæsar, Metellus Cimber throws before thy seat An humble heart :—

[17] *CÆSAR comes in sharp and strong. METELLUS comes to an erect position although still kneeling. Throughout the speech preserve strength and dignity and avoid bombast. Let us see the temperament of a proud and haughty character, a will firm and irrevocable, and clenched against any yielding to what is contrary to his decree when offered with pleading or obsequiousness. This it is that gives us the man against whom the conspirators are directing their daggers.*

CÆSAR.

¹⁷I must prevent thee, Cimber.

These couchings and these lowly courtesies

Might fire the blood of *ordinary* men,

And turn ¹⁸pre-ordinance and ¹⁹first decree

Into the ²⁰law of children. Be not ²¹fond,

To think that Cæsar bears such rebel blood

That will be thaw'd from the ²²true quality

²³With that which melteth fools,—I mean, sweet words,

Low-crooked ²⁴court'sies and base ²⁵spaniel-fawning.

Thy brother by decree is banished :

If thou dost bend and pray and fawn for him,

I spurn thee like a cur out of my way.

Know, Cæsar doth not wrong, nor without ²⁶cause

Will he be satisfi'd.

METELLUS. Is ²⁷there no voice more worthy than my own, To sound more ²⁸sweetly in great Cæsar's ear

[22] *i.e., best, real.*

[23] *i.e., by means of.*

[24] *i.e., low bent. He points down to*

METELLUS.

[25] *i.e., fawning of a spaniel kind.*

[26] *i.e., reason as opposed to flattery and*

fawning.

[27] *METELLUS turns his head towards BRUTUS on his R. He does not speak in any injured way, but simply appeals for support. He remains kneeling.*

[28] *Note the variable use of sweet. CÆSAR uses it in a contemptuous sense, METELLUS in a complimentary one.*

ACT III, SC. I

[1] *Popilius is in the act of moving up towards Cæsar when he stops and turns and speaks over his L. shoulder, quietly and significantly. The Senators are moving to their places and taking their seats.*

[2] *Sharp as lightning.*

[4] *CASSIUS proceeds in his rapid and nervous way.*

[5] *There is just a slight pause as they watch him go up to CÆSAR.*

[6] *He moves across Brutus down to Casca.*

[7] *Casca moves across the stage up to Cinna on Cæsar's R. and engages him in conversation.*

[8] *He turns impulsively to BRUTUS almost trembling with the conflict of his hopes and fears.*

[9] *This is a passage which has caused some controversy. Schmidt's reading is that either one or the other will never return (home). The seeming reading of turn back appears to be 'come out of it alive'. If CÆSAR wins, CASSIUS will kill himself. Accent 'myself' to emphasize the certainty of the action upon himself.*

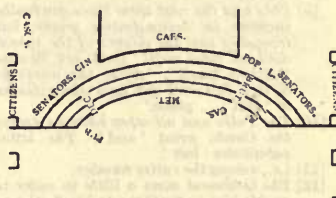
[10] *BRUTUS grips CASSIUS' arm. He speaks steadily but also with firmness and strength.*

[11] *i.e., collected, steady, resolute.*

[12] *Trebonius begins to move towards the R.U.E. with Antony.*

[13] *i.e., immediately. The modern adverbial meaning dates from an indefinite period before 1650. It commenced by referring to the time immediately following or attached to the present and so became gradually removed to a more remote period.*

[14] *This is spoken quietly but significantly to Casca, who has his back to CÆSAR and who walks up unobtrusively to the back looking off R.U.E. to see if ANTONY is safely out of the way. He remains there until a later cue. Popilius takes his seat, which is the first on the L. of Cæsar. The following diagram shows the position after this moment.*



[15] *Metellus kneels. The Camb. editors add this stage direction after 'an humble heart'. It is not the actual act of kneeling that provokes CÆSAR's retort. It would be a customary thing for anyone to do when approaching him. The actual point of incitement comes with the phrase, 'throws . . . heart', and the low bow that emphasizes the flattery. METELLUS speaks elaborately.*

[16] *i.e., adapted from Fr. puissant, earlier. puissant from Lat. posse, to be able, substituted for Lat. potent-em. In English the word means potent, possessed of or wielding power.*

[18] *i.e., that which has been established.*

[19] *i.e., that which was first decreed.*

[20] *Fr. lane. Johnson's emendation is the present text. It means the weakness of departing from a determination, the changing of mind that would alter according to whim, using the analogy of minds not mature to full strength.*

[21] *i.e., be not secure in your thought, fond here meaning to dote or be strongly attached to.*

ACT III, SC. I

- [1] i.e., recalling, the reversion of his sentence. Its literal meaning is re-appeal.
- [2] i.e., freedom caused by the repeal of the sentence. At this Brutus, who has mounted the steps, goes down on his knee and takes CÆSAR'S hand and kisses it.
- [3] CÆSAR looks at him amazed as he withdraws his hand. BRUTUS remains kneeling where he is right up close to CÆSAR. F₁ places a query after 'Brutus'. Rowe first changed it to an exclamation mark. Casca moves quietly to a point just L. of the tripod, where he stands watching and waiting.
- [4] CASSIUS comes up the steps and kneels in front of CÆSAR. This is the place he has mentally reserved for himself.
- [5] i.e., freedom or the act of giving him freedom. 'Enfranchise' is from O.Fr. enfranchiss—lengthened stem of enfranchir (en, in + franc, free).
- [6] He surveys them for a moment in silence and with a dignified contempt. Then he proceeds with a quiet but dignified delivery, yet incisive to show the deep-rooted pride of the man. Note how definitely Shakespeare establishes the character in his opening lines. It shows how clearly his brain visualized his subject and the dramatic construction of his idea. He did not waste time in vague preambles, but established his thought and with this definite substance developed his drama. These two opening lines disclose the mental and spiritual qualities of CÆSAR, the things that made him what he was in the eyes of his enemies.
- [7] i.e., if I were able to kneel and beg, weak enough to be able to bend my knee in supplication and in deference.
- [8] Now the rhetorical element is released though kept well in hand. The words themselves are very active in their expressive qualities. 'Northern star' is quoted by the O.E.D. as the earliest instance of this epithet for polar star. It is the only time that Shakespeare uses it.
- [9] This and the next three lines gradually increase in demonstrative power, but remember that the climax of the speech does not come until 'Doth not Brutus bootless kneel'. Allow the words to do their full work and fix a minor climax at 'But . . . place.'
- [10] The Folio and all other editions except the Camb. print 'and'. The latter substitutes 'but'.
- [11] i.e., among the entire number.
- [12] The treatment eases a little in order to enable him to build up to his final and full climax. The lines are not so forceful and are more commentary than assertive. Don't drop the strength of the speech to a zero level. Make it a slight relaxation to divide the degrees of the growth of strength of the speech and enable the succeeding phrase to gain its fullness by the power of its individuality.
- [13] i.e., mentally endowed. It literally means to lay hold of, seize. In this context it gives to men their superior quality of spirituality, making them noble so that he can show himself to be the noblest of the noble. Here surely is the contrast between himself and BRUTUS.
- [14] Now the intenser treatment begins again, but keep it well in hand. Whereas in the earlier part of his speech CÆSAR had declared his qualities now he asserts himself and his spirit becomes rigid with its fanatical determination. Note the prevalence of short, sharp syllables as the speech develops into his self-assertiveness, a fact which enables the biting, resolute character of the man to be delivered.

For the ¹repealing of my banish'd brother?

Brutus comes forward determinedly and advances right up to Cæsar, kneels and takes his hand. The inflexion on hand is not to distinguish it from any other part of the body but to show that the kissing of it is a deliberate action against CÆSAR'S censure on humble obeisance and courtesy. BRUTUS boldly announces that he is no flatterer. 'I do this but . . .' There is also another point in the act. BRUTUS is making one last attempt to save CÆSAR from his fate. He is doing this to try and throw his influence against that fate and is deeply sincere. He does not merely utter sweet words or perform a courtesy, but he alone goes forward and does a great deal more. He is very sincere and earnest.

BRUTUS. I kiss thy hand, but not in flattery, Cæsar,
Desiring thee that Publius Cimber may
Have an immediate ²freedom of repeal.

CÆSAR. ³What,—Brutus!

CASSIUS. ⁴Pardon, Cæsar ; Cæsar, pardon :

As low as to thy foot doth Cassius fall,
To beg ⁵enfranchisement for Publius Cimber.

This speech now develops the abnormal pride of CÆSAR and it must be treated in a way that makes us feel that the man believes in all he says. There must be a profound sincerity at work all the time. He is not merely blowing out words but coining his heart's conviction. There is a certain grandeur about the diction of the words which must be preserved. It shows the tremendous imagination of the man which exceeds all normal bearing and creates an abnormal pride into a mania. Out of his heavenly associations with nature he swells into the character of a god and as such adopts the unquestionable authority which asserts itself in the high ascent of his final lines. Thus from the first where this idea is ushered in on his opening lines in their notion of prayers and pray-ers to the last ones where he imperiously acts the adopted superlative of his race, we see a man thoroughly possessed by an extravagance of idea which obviously is intolerable and impossible in any political state, and a mind that is endowed with a sublimity whose nature before our eyes is perverted into a returned chaos and whose creative instincts become the instruments of a rapacious egotism that wears the breed of madness. Not only does it justify what happens almost immediately afterwards, but in that event gives BRUTUS his licence as an executioner. Throughout the speech every eye is fixed upon him in amazement except that of BRUTUS. His head is bent all the time. Need we say why? The singularity of fact speaks for itself.

CÆSAR. ⁶I could be well mov'd, if I were as you ;
If I could ⁷pray to move, prayers would move me :

⁸But | I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
⁹The skies are painted with unnumber'd sparks ;
They are all fire | ¹⁰and every one doth shine ;
But there's but one ¹¹in all | doth hold his place :
¹²So in the world ; 'tis furnish'd well with men,
And men are flesh and blood, and ¹³apprehensive ;
¹⁴Yet | in the number | I do know but one |
That | ¹⁵unassailable | holds on his ¹⁶rank,
¹⁷Unshak'd of motion : and that I am he,
Let me a little show it, even in this ;
¹⁸That I was constant Cimber should be banish'd,

[15] i.e., not susceptible either to fear or favour.

[16] i.e., his high quality of immobility.

[17] This is merely an intensive of the preceding line. It means undisturbed, by

any other influence. Malone defines it as 'unshaken by suit or solicitation'.

[18] These two final lines fully develop the prescription of the preceding notes. Neither heaven nor earth will move him.

And constant do remain to keep him so.

Thus far we have worked up to a highly wrought pitch by a single character. Now that pitch is increased by the plural clash of characters. Out of CÆSAR'S rising arrogance comes the sudden and swift climax of the play. It leaps up like a sudden flame.



Here is the moment that has been prepared for by half a play and its development must be strikingly dramatic. CINNA jumps right in on his cue as he comes forward and kneels. His appeal must be strong and vehement. This is topped by CÆSAR as he rises imperiously to his feet, with a sudden intervention on CINNA'S line. DECIUS adds to the process by a strong crying out of his 'Great Cæsar,'—whilst the primed, proud rage of CÆSAR in the last moments of his self-exalted majesty points majestically to BRUTUS. During this, Casca has been creeping down from up stage and on his cue makes a dart forward and plunges his sword into Cæsar's neck. Note the inflexion on the word 'hands'. CASCA is not going to use his mouth but his hands: no praying to CÆSAR but addressing him with his sword. The diagram gives the positions just before the murder.

CINNA. O Cæsar,—

[He rises and kneels R. of CÆSAR. LEPIDUS advances and kneels on the step below BRUTUS.

CÆSAR.

Hence! wilt thou lift up 'Olympus?

DECIUS. Great Cæsar,—

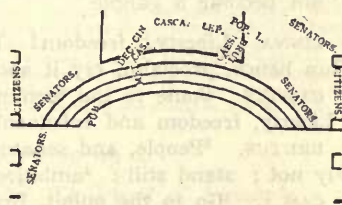
[He comes forward and kneels on the steps between CASSIUS and CINNA. POPILIUS rises and kneels just above and behind BRUTUS and PUBLIUS comes forward and kneels to the L. of METELLUS.

CÆSAR.

Doth not Brutus 'bootless kneel?

CASCA. Speak, hands, for me!

CASCA performs the first blow as already stated. Immediately, all the others close in upon CÆSAR except BRUTUS. There are screams from the CROWD. POPILIUS runs to CÆSAR'S chair and throws it up L. During the struggle CÆSAR seizes a



sword and makes an attempt at fighting. Bear in mind the fact that a man of his temperament, strung with near madness, is powerful and history supports the fact of his own self-defence and the wrenching of a sword from one of his assailants. Having done their worst, the assailants open out as shown in the diagram. CÆSAR with his sword makes a fighting move towards the figure on his L., then stops when he sees that it is BRUTUS. He looks bewildered, drops his sword and BRUTUS advances and gives him the coup-de-grâce. At the first assault of CÆSAR all the SENATORS rise in consternation and fear, and huddle together in groups, some remaining on the rostrum, others moving down R. and L. towards the exits, but all shrinking away from the centre of the tragedy. The CITIZENS in the bays shriek out and this continues

ACT III, SC. I

[1] The residence of the gods. It is a mountain of Macedonia and Thessaly, and was supposed by the ancients to touch heaven with its top, and so by them was made the sacred mountain and where Jupiter held his court. Here, no doubt, CÆSAR is speaking figuratively, alluding to himself as deity and so fulfilling CASSIUS' own summary of him in Act I, Sc. II. It also draws in one swift and economic stroke the tremendous arrogance of the man in this final moment and asks for the daggers.

[2] i.e., profitless. O.E. bōt from root, bat, good, useful.

ACT III, SC. I

until the moment that CÆSAR stands revealed facing BRUTUS. Then everybody is completely still and silent. As soon as CÆSAR is stabbed there is a sharp scream from a woman in the crowd.

CÆSAR is disarmed by the sight of BRUTUS standing there with his naked sword. He remains perfectly still whilst BRUTUS stabs him, and then with the emotion of a broken heart he speaks, and after his 'Et tu, Brute?' he backs a little in his bewildered consternation, gathering up his mantle in a perplexed way as his mind is still trying to grapple with this colossal contradiction of his beliefs and then turns and after the remainder of his line lifts his toga up to his face and falls. He lies across the top of the rostrum as near the edge as possible with his head pointing to R. This treatment evidences the great tragedy of circumstances between the two men as well as making it memorable with an emotional emphasis for the part the fact will play in BRUTUS' own tragedy. It establishes it in his eyes as well as our own as a fact of terrible significance.

It is interesting to note that CÆSAR is murdered in the exact middle of the play.

CÆSAR. ¹Et tu, Brute? Then fall, Cæsar!

For a few seconds there is complete silence and stillness. Then there is a renewed burst from the CROWD, who do not scream, but evoke cries of 'Cæsar is slain' and they disappear from the stage. The SENATORS commence to exit down R. and L., whilst others move up towards the exits up R. and L. There is a general atmosphere of disturbance and excitement provided as a background to the following scene. The SENATORS up R. and L. remain in their exits looking back on the scene. There is now heard a growing murmur of the distant populace and this is carried on right through to the end of the scene. CINNA then suddenly opens the scene with his virile exultation.

From here until the entrance of ANTONY'S servant, the pace and excitement must be rapid and high. A tremendous tension has been suddenly released and its power is as equal in expansion as it was in concentration. Let it, however, be governed and not become a gabble.

CINNA. Liberty! freedom! Tyranny is dead!

Run hence, proclaim, cry it about the streets.

CASSIUS. Some to the ²common pulpits, and cry out 'Liberty, freedom and enfranchisement!'

BRUTUS. ³People, and senators, be not affrighted; Fly not; stand still: 'ambition's debt is paid.

CASCA. ⁵Go to the pulpit, Brutus.

DECIUS. And Cassius too.

BRUTUS. Where's ⁶Publius?

CINNA. ⁷Here, quite ⁸confounded with this mutiny.

METELLUS. Stand fast together, lest some friend of Cæsar's Should chance—

BRUTUS. ⁹Talk not of standing. Publius, good cheer; There is no harm intended to your person, Nor to no Roman else: so tell them, Publius.

CASSIUS. ¹⁰And leave us, Publius; lest that the people

[CASSIUS moves down to the edge of the rostrum.

Rushing on us should do your age some ¹¹mischiefs.

BRUTUS. Do so: and let no man ¹²abide this deed But we the doers.

[1] 'And thou, O Brutus'. These words are not authentic but appeared in a play, 'The True Tragedie of Richard, D. of York' (1600), on which Shakespeare formed his 3 H. VI.

[2] i.e., public meeting-places. Adapted from Lat. *pulpitum* (Med. Lat. *pulpitum*), a scaffold, stage, platform. Shakespeare uses the word only in this play, which seems to show that he borrowed it from Plutarch and that there was a differentiation between pulpits, such as those used by anybody and that of the Forum reserved for privileged persons.

[3] Brutus goes to above Cæsar's body. Publius has sunk down on the edge of the rostrum with his head in his hands. He is obscured from BRUTUS' view by those between them.

[4] i.e., in the person of CÆSAR. CÆSAR had paid the debt which his ambition had incurred for Rome, the loss of the spirit of liberty. This speech of BRUTUS is somewhat steadier than the preceding speeches. It is strong but authoritative and dominating.

[5] Now the pace begins to quicken once again. Each speech must follow on its cue and be spoken rapidly and urgently.

[6] He is here represented as an old man and can, therefore, be hardly the same as ANTONY'S sister's son, mentioned in IV, I. Shakespeare seems to have taken PUBLIUS as a convenient and familiar name for any Roman.—Wright.

[7] CINNA looks round, sees him and goes to him, speaking as he does so. He raises him up.

[8] i.e., confused.

[9] BRUTUS comes in sharply and strongly. He is playing upon the meaning of the word as opposed to action.

[10] Cassius moves down to the edge of the rostrum.

[11] Cinna takes Publius down to the exit above the column. He reaches here just as Trebonius enters and then turns sharply and comes up stage into the scene once more, standing on the steps R.

[12] Through confusion of form with abye (to pay the penalty, to atone for) when that verb was becoming archaic, and through association of sense between abye (pay for) a deed, and abide the consequences of a deed, abide has been erroneously used for abye together with its sense.—O.E.D.

Re-enter TREBONIUS from up R. He comes to the head of CÆSAR.
He must anticipate his cue so as to be well on the stage by the time it is spoken. He carries a blood sponge in his left hand.

CASSIUS. Where is Antony?

TREBONIUS. Fled to his house ²amaz'd :

Men, wives and children stare, cry out and run
As it were doomsday.

BRUTUS. ³Fates, we will know your pleasures :

That we shall die, we know ; 'tis but the time,
And drawing days out, that men ⁴stand upon.

CASSIUS. Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.

BRUTUS. Grant that, and then is death a benefit :

So are we Cæsar's friends, that have ⁵abridg'd
His time of *fearing* death. ⁶Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords :
Then walk we forth, even to the market-place,
And waving our red weapons o'er our heads,
Let's all cry 'Peace, freedom and liberty!'

CASSIUS. ⁷Stoop then, and wash. | ⁸How many ages hence
Shall this our ⁹lofty scene be acted over
In states unborn and accents yet unknown!

BRUTUS. ¹⁰How many times shall Cæsar bleed in ¹¹sport,
That now on Pompey's ¹²basis lies along
No worthier than the dust!

CASSIUS. So oft as that shall be,
So often shall the ¹³knot of us be call'd
The men that gave their country ¹⁴liberty.

DECURI. What, shall we forth?

CASSIUS. Ay, every man away :

Brutus shall lead, and we will grace his heels
With the ¹⁵most boldest and best hearts of ¹⁶Rome.

We now reach a definite change in the nature of the scene. The tremendous climax of the assassination has discharged itself in the intense moments of the aftermath and been consolidated by the action of the bonding in blood. A rest is now afforded, a slight interlude in order to allow for the change in the movement of the scene which very soon devolves upon ANTONY. With him the immediate intensification of the scene begins in its new development which is the consequence of this present situation. Thus the process of the action is changed without too violent a shock, and as has been pointed out in previous similar instances, the relaxing phase is not without a certain sustaining power of its own. The words 'A friend of Antony's' is sufficient to arrest attention without creating a powerful situation. Hence this short scene with the SERVANT which has a twofold value ; it relaxes the strain of one situation and at the same time introduces another.

[Enter a SERVANT from up R.

BRUTUS. Soft! who comes here? | ¹⁷A friend of Antony's.

SERVANT. ¹⁸Thus, Brutus, did my master bid me kneel ;

persons. Shakespeare chose the word to signify more than a mere group. He indicates the close nature of the group and the binding quality of its membership.

[14] By this time every CONSPIRATOR is either in position or is taking it up as shown in the last diagram.

[15] Note the double superlative of 'most boldest', which suggests the same keen emotional activity as expressed in 'knot' above.

[16] Brutus turns and everybody else does the same.

[17] Brutus waits until he reaches the top of the rostrum, where he stops.

[18] He is timorous and hesitates a moment before advancing. Then

he comes down and kneels on both knees. He takes his speech very simply and unaffectedly. He has been instructed to show the greatest deference to BRUTUS, and his submissive character contrasts so well with the recent rhetoric of the others and creates an interest by its effect. It is again to be noted how Shakespeare immediately establishes his idea in his opening lines. Nothing could more clearly convey ANTONY'S shrewdness than these four lines which the rest of the speech amplifies. He is clever enough not to be provoking and to take all precautions to show this. They show his intention and at the same time give the SERVANT his character in a moment.

ACT III, SC. I

[1] Keep these speeches fairly fast and knitted together without pause between each. We have once more the moments after a big climax when action is over for a time and there is a gentle declining into a less intensive phase changing from act into consequence. The essential treatment, therefore, is that of keeping the dialogue swift and the spirit quick in movement.

[2] i.e., in the literal sense of being distracted or bewildered. A + maze, a being an intensive.

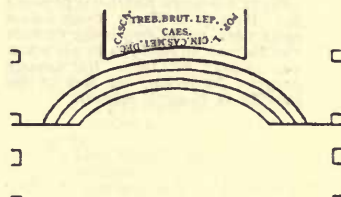
[3] This speech is a corrective to the element of fear introduced by TREBONIUS. It is a strong challenge to the eyes of destiny, a brave looking on honour with death indifferently as he does in Act I, Sc. II.

[4] This is the part of death that gives men so much affliction—the waiting for it in fear.

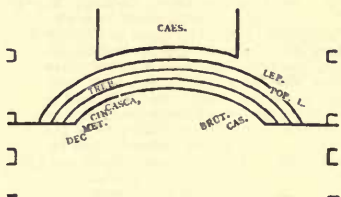
[5] i.e., shortened. A (intensive) + bridged.

[6] He points down but does not stoop as yet. He slows up on these three words, and from here onward he is steadier in his delivery, although maintaining the strength of the scene. This prevents the treatment from becoming slippery on mere speed and after the initial excitement enables it to graduate into a solid and effective consistency. The momentary exhilaration in its pure state was good, but it requires something more powerful to sustain the scene and make it a vehicle for dramatic interest. Also we must remember that there is going to be a slight pause in a moment when the CONSPIRATORS are dipping their hands in CÆSAR'S blood. BRUTUS works up to the last line of his speech as the climax and lifts his sword up over his head as he speaks his slogan.

[7] Make this big and broad as though it were the signing of a great covenant. The big treatment enables the short silence to be accounted for instead of being an interruption. The conspirators proceed from their positions to the body of Cæsar as shown in the following diagram. The blood sponge is used, and left behind the lower part of CÆSAR'S legs.



[8] Don't make this pause too long. Cassius rises first and comes down the steps to L.C., wiping his hand, and he is followed by Brutus whilst the others take up their positions as shown in the diagram below. This can be arranged during the following dialogue.



[9] i.e., embodying lofty sentiments.

[10] Coming down the steps.

[11] i.e., in re-enactings of the episode.

[12] i.e., the base of Pompey's statue.

[13] i.e., a small group, a clustered band of

ACT III, SC. I

- [1] Here he draws one leg right back and goes down on his hands with his head bent towards the ground. He maintains this posture right through the scene.
- [2] Take these four lines with a simple emphasis.
- [3] This word is used in the same sense as the Biblical one. The injunction to fear God means to revere Him, and not be afraid of Him.
- [4] See note 10, p. 32.
- [5] i.e., determined, or clearly shown. Not merely told. *Lit.* the word means to loosen back. Thus this derived meaning is associated with the idea of the event being shown in its elements and reasons.
- [6] Another form of through. It is a dissyllabic development of O.E. *thurh*, through, when fully stressed. The stressed form was used when the word was separate as an adv., adj., and noun, and sometimes as a preposition as prepositions were sometimes emphatic and stressed. See O.E.D., Thorough, prep. and adv.
- [7] i.e., uncertainties of this untraversed, inexperienced era, the one that has just been formed.
- [8] BRUTUS replies with kindness.
- [9] i.e., if it may please him to come. For the use of *so*, see Abbott, § 135, and also § 349 for examples of the omission of *to* in the infinitive.
- [10] i.e., immediately.
- [11] BRUTUS speaks with cheerful assuredness.
- [12] i.e., for a friend. See Abbott, § 189, for examples of this form of construction.
- [13] CASSIUS is not so sure.
- [14] i.e., my mistrust or presentiment always turns out to be right. Still here means always from the root meaning of the noun and adjective of fixed, standing. Shrewdly is the adv. of shrewd, originally derived from shrew, the name of an animal that was reputed to be vicious and cunning, the latter notion being continued into the meaning of acuteness or cleverness. Here perhaps the word is better read as aptly. Notice how ANTONY'S dramatic function is prepared for. Here is a strong doubt lodged against him by the deep-seeing CASSIUS and the new situation is to see which way ANTONY will turn. His message promises friendship, but here at his entrance is CASSIUS' mistrust.

¹Thus did Mark Antony bid me fall down ;
And, being prostrate, *thus* he bade me say :
²Brutus is noble, | wise, | valiant | and honest ;
Cæsar was mighty, | bold, | royāl and loving :
Say I love Brutus and I honour him ;
Say I ³fear'd Cæsar, honour'd him and lov'd him.
If Brutus will ⁴vouchsafe that Antony
May safely come to him and be ⁵resolv'd
How Cæsar hath deserv'd to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus *living* ; but will follow
The fortunes and affairs of noble Brutus
⁶Thorough the ⁷hazards of this untrod state
With all true faith. So says my master Antony.

BRUTUS. ⁸Thy master is a wise and valiant Roman ;
I never thought him worse.
Tell him, ⁹so please him come unto this place,
He shall be satisfi'd and, by my honour,
Depart untouch'd.

SERVANT. I'll fetch him ¹⁰presently.

[He rises and runs off up R.]

BRUTUS. ¹¹I know that we shall have him ¹²well to friend.

CASSIUS. ¹³I wish we may : but yet have I a mind
That fears him much, ¹⁴and my misgiving *still*
Falls shrewdly to the purpose.]

From this moment the play develops a new movement. The catastrophe has destroyed CÆSAR and with him the suspense of the action as it has hitherto moved. A new one has to be created out of the old, and this is achieved by the situation of the CONSPIRATORS in their relationship with ANTONY. That is why his entrance has been prepared for by the SERVANT, and the doubtful position established by CASSIUS. He becomes the chief figure, bringing with him the heritage of the former plot out of which he is to provide means for the new. In him the act becomes the consequence.

What arrests us in his entrance, and what binds our interest to him in the scene? It is the fact that he is a character who is not fundamentally at one with the others and whose attitude remains uncertain. His first words are to the dead CÆSAR and not to the CONSPIRATORS. When he does address them it is to assert the undetermined nature of the situation and then to ask for his death. Added to this, he evidences the pressure of a very great emotion which sways him to dangerous extremities and thus shows us that his inclinations towards the CONSPIRATORS are not quite what they may appear to be. We are then presented with an element of suspense through a powerful character which suggests more than it shows and who is obviously a major element of the future drama.

BRUTUS. But here comes Antony.

Welcome, Mark Antony.

After a short pause Antony enters from up R. He wears the hood of his toga over his head. He comes as far as the platform, where he stops and looks down at CÆSAR. He stands thus for a moment obviously suffering from an intense grief, but too distracted by the circumstances to be able to indulge his feelings since he looks up and gives a quick glance round the conspirators to assess the situation, looking actually at their swords. This treatment enables the character to receive its associations with the qualities that make it of dramatic importance—its isolation, its grief, its realization of their grim determination and its uncertain relationship with the rest of the characters.

BRUTUS' assurance is merely heard by ANTONY during his survey and his only reaction is to look at CÆSAR and advance to above his body. This he realizes he is allowed to do. When there he sinks on his knee beside him. Keep the opening grief as restrained as possible. His address to the dead CÆSAR is not a provocative one. There is a restraint at work in his will which allows his sorrow to escape without offence to the others. These three lines are simply a meditative address to his dead friend, a tribute and a farewell.

ANTONY, O mighty Cæsar! dost thou lie so low?
Are all thy conquests, | glories, | triumphs, | spoils, |
Shrunk | to this | *little measure*? ¹Fare thee well.

I know not, gentlemen, what you *intend*,
Who *else* must be ²let blood, who *else* is ³runk :
⁴If I *myself*, | there is no hour | so fit
As Cæsar's death's hour, nor no instrument
Of half that worth as those your swords, | ⁵made rich
With the most noble blood of all this world.

⁶I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
⁷Fulfil your pleasure. ⁸Live a thousand years,
I shall not find myself so apt to die :

⁹No place will please me so, | no ¹⁰mean of death,

¹¹As here | by Cæsar, | and by *you* cut off, |

¹²The choice | and master spirits of this age.

BRUTUS. ¹³O Antony, beg not your death of us.

Though now we must appear bloody and cruel,

As, by our hands and this our present act,

You see we *do* ; ¹⁴yet see you but our *hands*

And *this* the bleeding business they have *done* :

¹⁵Our *hearts* you see not ; they are *pitiful* ;

And pity ¹⁶to the general wrong of Rome—

¹⁷As fire drives out fire, so pity | pity—

Hath done this deed on Cæsar. ¹⁸For your part,

To you our swords have leaden points, Mark Antony :

Our arms ¹⁹in strength of malice, and our hearts

Of brothers' temper, do receive *you* in

With all kind love, | good thoughts | and reverence.

CASSIUS. ²⁰Your voice shall be as strong as any man's

In the disposing of new ²¹dignities.

[A sudden rising of the CROWD effects offstage.

BRUTUS. Only be patient till we have ²²appeas'd

The multitude, beside themselves with fear,

And then we will deliver you the ²³cause

²⁴Why I | that did *love* Cæsar when I *struck* him,

Have *thus* proceeded.

ANTONY. ²⁵I doubt not of your ²⁶wisdom.

Let each man render me his bloody hand :

²⁷First, Marcus Brutus, will I shake with you ;

Next, Caius Cassius, do I take your hand ;

Now, Decius Brutus, yours ; now yours, Metellus ;

²⁸Yours, Cinna ; and, my valiant Casca, yours ;

It states the contradiction of his reputed love and his act as a fact, but also as one capable of logical interpretation.

[25] *ANTONY preserves his determination not to act in any hostile manner and to show his endeavour outwardly, at least, to keep an open mind. There is just a moment's pause before he speaks as he collects himself and determines upon his course.*

[26] *i.e., the wisdom of what he has done and why he has done it. This is not really a lie. ANTONY is not governed by principles but by emotions. He is not swayed by justice but by passion, and he acknowledges a fact that is doubtless true but does not ally itself with his emotions. He makes a slight pause after this word. He is thinking well ahead and feels*

that for the time being it would be policy to make a voluntary profession of friendship that he may be thus enabled to gain an opportunity to achieve a public attack upon them. Hostility would only put them on their guard and he knows this.

[27] *He goes to each CONSPIRATOR in turn and shakes their hands in the Roman style. The CONSPIRATORS are in the same positions as shown in the diagram following note 8, p. 49.*

[28] *At about this point, Trebonius who, be it remembered, was responsible for taking ANTONY away to facilitate CÆSAR'S execution, moves up unobtrusively towards the back R. as though wishing to avoid the hand of ANTONY after having tricked him.*

ACT III, SC. I

[1] *He bows his head and remains still for a moment. Then he rises to his feet and there is a general survey of the CONSPIRATORS and a measuring of the situation. Then he proceeds simply as though treading a path that may hold anything for him. Their own stillness, his complete lack of knowing their minds cultivates a simple and direct manner in which he braces himself to meet the issue, whatever it may be.*

[2] *i.e., must be made to bleed.*

[3] *i.e., diseased from repletion. For such disorders blood-letting was the old remedy.—Wright. The word here is a synonym for those considered unworthy as CÆSAR was.*

[4] *His emotion begins to trickle through, but he keeps it under control.*

[5] *Here it shows itself more evident as he looks down and addresses CÆSAR, leaving statement and description.*

[6] *Now with an impulsive movement he comes forward to the top of the rostrum and offers himself to them. It is another stage in the development of his emotion. His grief for the moment becomes inexpressible and it moves his feelings to invite his own death.*

[7] *He opens his arms in a wide gesture.*

[8] *These lines quicken with the flow of his feelings and become more vital. 'Live' is elliptical for 'Let me live'.*

[9] *Add rhetorical strength to this line.*

[10] *Schmidt gives numerous examples of mean in the sense of that which is used to effect a purpose ; it is, however, oftener used in the plural, as Schmidt remarks.—N.V.*

[11] *A little quieter to mark the emphasis.*

[12] *ANTONY is not being bitter here. 'Choice' simply means chosen, leading. His passion offers him in surrender to die by CÆSAR and by the hands of the principal men of the age. He is not provoking, and only states his mind honestly and openly. Remember how he later begs the dead CÆSAR'S forgiveness for his mild and uncontenting spirit.*

[13] *BRUTUS' reply is a kindly and governed one. He sees the tremendous emotion that is behind ANTONY'S words and in contrast to him and to soothe him speaks with a great gentleness. Even CASSIUS adds an indulgent word at the end of his speech. Brutus moves up to Antony as he speaks.*

[14] *A little weightier on this line. It is the commencement of the explanatory passage for which ANTONY has come to seek. But keep the whole incident in a cordial spirit.*

[15] *Pick this line out because it declares their real attitude.*

[16] *i.e., towards or for. Emphasize these remaining words of the line. They declare the motive.*

[17] *Make this parenthetical. Note that the first line is disyllabic. It was believed that the sun was able to quench the household fire, an illusion caused by the greater light dimming the less. They felt for CÆSAR, but they felt more for Rome.*

[18] *He leaves all emphasis and reverts to an easy and kindly colloquiality.*

[19] *BRUTUS is being quite straightforward. He desires to show ANTONY that they are willing for his co-operation and that their combined arms, strong with vengeance and their hearts all united in common sentiment as one man, are willing to embrace him. There is no need for any alteration in the text.*

[20] *As already stated, CASSIUS adds his assurance of goodwill.*

[21] *i.e., offices, high appointments.*

[22] *Lit. a-peaced, pacified.*

[23] *It is important that there should not be any break after this word. It is not absolute. The break comes after 'I' in the next line which is robbed of its full effect if thus neighboured.*

[24] *This line is slower and more deliberate.*

ACT III, SC. I

- [1] ANTONY speaks from his present position and TREBONIUS stops where he is with his back to ANTONY.
- [2] He goes up to Trebonius before he says this. He holds out his hand, and TREBONIUS takes it and drops his head. Whether Shakespeare intended any significance relative to this previous exit by putting TREBONIUS last and evolving some special business to reach him or not is a point for conjecture only.
- [3] After this final handshake Antony moves slowly and thoughtfully to C. above CÆSAR's body where he stands, uncertain of his feelings. Then he makes an impulsive start and his words fail him. What he has done has offended his soul, but he has done it as he thought for the best. Yet now that he stands looking down on his dead friend he becomes disconcerted, makes a bold try to say something and just feels exposed. His emotions are too strong for him, and CÆSAR's body sways him from his point.
- [4] i.e., the belief that you have in me or of me.
- [5] i.e., uncertain. It may fall upon either of the conceptions which he names.
- [6] i.e., believe or conceive. Ways is used figuratively for distinctions.
- [7] i.e., a coward for not standing up for his friend CÆSAR, which makes his hand-shaking insincere.
- [8] He drops his head once again and this time his emotions grip him and he drops beside Cæsar. The Conspirators on the R. first turn away from him and group together. Brutus turns away likewise. The group are simply considering his condition. ANTONY'S emotion here must be very genuine, otherwise its strong references to themselves would not be allowed to pass the censure of the CONSPIRATORS. It also demands a deep emotional treatment of his earlier speech, though not necessarily passionate, which would help to account for this present outburst.
- [9] Take these two and a half lines fairly quickly. Although highly emotional, they are not loud.
- [10] i.e., will it not cost you more grief or suffering than your death.
- [11] Slow up a little and become more intensive in the pointing of the disgraceful act that he has forced himself to do.
- [12] A short pause before this to assist the emphasis.
- [13] This is an apostrophe to CÆSAR. Adjectives like this were frequently used as nouns.
- [14] Now quicken once again and keep the treatment vehement without being loud, tense and not violent.
- [15] A very short rhetorical pause and then take the following words with a deliberate emphasis.
- [16] Stronger in the next two lines. They are the climax of his bitter feelings.
- [17] Cassius makes a move forward at this but Brutus restrains him. The others simply turn. It is something which almost recalls his own profession of friendship with them.
- [18] His vehemence suddenly collapses and his head sinks into his hand. Bear in mind he is on one knee.
- [19] He uncovers his face and looks at CÆSAR, taking his line in the style of a deeply sympathetic address.
- [20] i.e., brought to bay.
- [21] He begins to work up on a more vehement note to 'O world'.
- [22] The actual intention of this metaphor is not clear. There is no hunting term identical with it. The only suggestion that can be offered here is that 'Signed' is an aphetic form of 'Assigned' meaning that they are sharers in his destruction, reading spoil as destruction, (for examples, see O.E.D., *Spoil*, 10)

¹Though last, not least in love, ²yours, good Trebonius.

³Gentlemen all,—alas, what shall I say?

My ⁴credit now stands on such ⁵slippery ground,
That one of two bad ways you must ⁶conceit me,

⁷Either a coward | or a ⁸flatterer.

That I did love thee, Cæsar, O, 'tis true :

⁹If then thy spirit look upon us now,

Shall it not grieve thee ¹⁰dearer than thy death,

¹¹To see thy Antony | ¹²making his peace, |

Shaking the bloody fingers of thy foes,

¹³Most noble! in the presence of thy corse?

¹⁴Had I as many eyes as thou hast wounds,

Weeping as fast as they ¹⁵stream forth thy blood,

¹⁶It would become me better | than to close

In terms of friendship | with thine | ¹⁷enemies.

¹⁸Pardon me, Julius! ¹⁹Here wast thou ²⁰bay'd, brave hart ;

Here didst thou fall, and ²¹here thy hunters stand,

²²Sign'd in thy spoil and crimson'd in thy ²³lethe.

²⁴O world, thou wast the forest to this hart ;

And this, indeed, O world, the heart of thee.

²⁵How like a deer | strucken by many ²⁶princes

Dost thou here lie!

CASSIUS. ²⁷Mark Antony,—

ANTONY.

²⁸Pardon me, Caius Cassius :

The enemies of Cæsar shall say this ;

Then, | in a friend, | it is cold modesty.

CASSIUS. ²⁹I blame you not for praising Cæsar so ;

But what ³⁰compact mean you to have with us?

Will you be ³¹prick'd in number of our friends,

Or shall we on, and not depend on you?

ANTONY. ³²Therefore I took your hands, | ³³but was indeed

Sway'd from the point by looking down on Cæsar.

³⁴Friends am I with you all and love you | all, |

Upon this hope | ³⁵that you shall give me reasons |

Why | and wherein | Cæsar was dangerous.

BRUTUS. ³⁶Or else were this a savage spectacle :

from to spoil, to destroy, and actually meaning 'the spoiling of thee'.

- [23] Figurative for death since the shedding of CÆSAR's blood meant his death. This is the only instance of the word quoted by the O.E.D. with this signification. In Gr. the word is *λήθη*, forgetfulness. In Gr. mythology it was a river in Hades, the water of which produced, in those that drank it, forgetfulness of the past. Strictly speaking in Gr. it is *λήθης ὕδωρ*, water of Lethe. Lethe itself is Latin. Note the pronunciation —lethee.

[24] He comes to an upright position and opens his arms. This is a big rhetorical address.

[25] He softens to a gentler key.

[26] Note the use of this word, which shows that even in his grief he is careful to palliate his hearers.

[27] CASSIUS has been waiting to say something since ANTONY'S self-deprecation at thus adjusting himself to CÆSAR'S enemies. Now he breaks out, moves past Brutus to the step and raps this out.

[28] ANTONY, however, is alert. He rises at once and makes an acute reply. It does not answer CASSIUS' real doubt which is quickly made clear. ANTONY speaks quite without any heat. It is a

straightforward reply. If the enemies of CÆSAR, which are themselves, shall of necessity say this it is surely a very mild act upon the part of a friend.

[29] CASSIUS brushes this aside. All he wants to know is whether ANTONY is their friend or foe.

[30] i.e., agreement. Note the inflexion on the first syllable. In reality this line means 'Are you going to have any agreement with us?'

[31] i.e., marked. To prick meant to mark (with a sharp point).

[32] ANTONY is again resourceful and comes in quickly and explicitly. His quick recovery from extreme passion shows that his mind is active on his own behalf and ready to the occasion. Mourning his friend does not mean that he has lost his wits.

[33] With just the slightest break as he pieces his apology together. Remember he is working in an emergency and constructing a very essential alliance with them in the face of his recent passionate utterances.

[34] He states this very emphatically.

[35] Weigh these two lines out with careful emphasis. Observe the pauses coming after the inflected words.

[36] BRUTUS sees the reasonable nature of his point.

Our reasons are so full of good ¹regard
That were you, Antony, the son of Cæsar,
You should be satisfi'd.

ANTONY.

²That's all I seek : |

³And am moreover | suitor that I may
Produce his body to the market-place,
And in the pulpit, | ⁴as becomes a friend,
Speak in the ⁵order of his funeral.

BRUTUS. ⁶You shall, Mark Antony.

CASSIUS.

⁷Brutus, a word with you.

[Aside to BRUTUS.] You know not what you do : do not consent
That Antony speak in his funeral :
Know you how much the people may be mov'd
By that which he will utter?

BRUTUS.

⁸By your pardon :

I will myself into the pulpit first,
And show the reason of our Cæsar's death :
What Antony shall speak, I will ⁹protest
He speaks by leave and by permission,
¹⁰And that we are ¹¹contented Cæsar shall
Have all true rites and lawful ceremonies.

¹²It shall advantage more than do us wrong.

CASSIUS. I know not what may ¹³fall ; I like it not.

BRUTUS. ¹⁴Mark Antony, here, take your Cæsar's body.

You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar,
And say you do 't by our permission ;
Else shall you not have any hand at all
About his funeral : ¹⁵and you shall speak
In the same pulpit whereto I am going,
After my speech is ended.

ANTONY.

¹⁶Be it so ;

I do desire no more.

BRUTUS. Prepare the body then, and follow us.

Brutus gives one last look at CÆSAR and then turns and leaves the stage by the R. upper opening. The others down on the steps follow him. Cassius waits a moment and then crosses up to the R. of the rostrum where he stops and turns as though about to add his own injunction of a more definitely forbidding nature, but he swallows his feelings and moves off after the others.

ANTONY. ¹⁷O, pardon me, thou bleeding piece of earth,

That I am meek and gentle with these ¹⁸butchers !

¹⁹Thou art the ruins of the noblest man

That ever lived in the ²⁰tide of times.

²¹Woe to the ²²hands that shed this ²³costly blood !

²⁴Over thy wounds now do I prophesy,

Which like dumb mouths do ope their ruby lips

To beg the voice and utterance of my tongue.

[A rising murmur from the distant CROWD off R. as the
CONSPIRATORS begin to appear to them outside the building.

²⁵A curse shall light upon the ²⁶limbs of men ;

ACT III, SC. I

[1] i.e., justification, more literally, quality, (due to careful selecting of just facts) that would arouse the good regard of opinion.

[2] All that he is seeking is a just cause. He speaks slowly and simply with his mind working a little in advance as he conceives his next idea which might give him the opportunity he is hoping for.

[3] He speaks simply but with a carefully marked emphasis. He is intensely anxious that he should achieve this which he is asking for, but he must not betray any obvious eagerness. What he says is with a cautious pointing.

[4] A reasonable and very likely thing. Make this apparent. It is such a sound and logical request.

[5] i.e., arrangement of his funeral ceremonies. All eyes are turned towards Brutus.

[6] Just a moment's pause whilst BRUTUS reflects. Then he gives his consent.

[7] There is a mild expression of surprise from them all and Cassius comes down to Brutus in great concern. His remarks are in the tone of an aside, but he shows alarm. Once again his misgiving is falling shrewdly to the purpose. ANTONY looks down upon him, watching with a close concern.

[8] BRUTUS answers with level assurance. As he plans it, there is no danger ; but he does not realize ANTONY'S persuasive forensic power. CASSIUS knows the people and ANTONY better than BRUTUS. He is, as CÆSAR said, 'a great observer'.

[9] i.e., publicly declare, from Lat. (through Fr.) protest-are, to declare formally, in public. Pro, before, in public ; + testare, to be or speak as a witness, to declare, assert.

[10] i.e., because. Since that represents different cases of the relative it may mean in that, for that, because.—Abbott, § 284.

[11] i.e., satisfied or given ourselves the satisfaction that . . . The primary meaning of content is contain. Hence we contain the desire that . . .

[12] BRUTUS, true to his own character, trusts in ethical rights. He does not think of human artifice or weakness to sentimental appeal. He is above practising the one and strong enough in character to avoid the other. This speech is made up of BRUTUS as we know him and is not so stupid as it may appear.

[13] i.e., happen.

[14] Brutus moves up the steps and stands by Cæsar's head. CASSIUS remains looking out in front. He does not sanction this.

[15] Make this final injunction slightly more emphatic.

[16] ANTONY accepts quietly and discloses nothing of the suppressed passion or the satisfaction that he feels at this.

[17] He sinks down beside CÆSAR on one knee and releases his grief, but not in any passionate riot. It is very intense, but there is the note of the fierce anger behind it all the time, the burning spirit, not the broken one.

[18] He isolates this word and it leaps out of his rage.

[19] He reverts to his grief.

[20] i.e., used figuratively for the element of human affairs.

[21] Just a short pause before he commences this. The treatment now is one of suppressed fury as yet kept firmly bridled. Don't hurry this line. Load it with a deadly intensity and let it have its time to give its effect.

[22] F., hand.

[23] i.e., rare, as the above line shows.

[24] The intense note eases for these three lines although they are seasoned with anguish. They are somewhat quicker as we are travelling through a period between two extremities of highly pitched emotion and need a variation for the sake of effect.

[25] From here the speech has to be developed to a great height which does not come until the very end. Therefore nurse the power and keep it concentrated as much as possible in the form of the values the words themselves provide. The feeling should produce itself through them and not be a loose element in which they swim. At first only statements are made and then later the words become enactments of their events. Therefore commence here with a tremendous feeling in authority that is urging itself through its medium and takes it and dwells upon

it in order to gain a full measure of expression.

[26] This word has been much debated, but no change is necessary as limbs is simply figurative for bodies and thus for men themselves. Shakespeare is living in his character and the pitch of the speech which is pregnant with enormous power, creates these forms which expand facts and statements to abnormal and rhetorical circumlocution. Compare 'meek and gentle', 'tide of times', 'voice and utterance' and the line immediately following the present.

ACT III, SC. I

[1] i.e., internal, from Lat. domestic-us, from domus, house, hence, home.

[2] i.e., encumber, weigh, hinder or confuse. The O.E.D. proclaims its etymology as uncertain. Skeat gives M.E., combrén from O.Fr., combrer, to hinder—Low Lat. cumbrus, a heap.

[3] i.e., only.

[4] ² prints a colon after war and a comma after deeds, which looks suspiciously like a transpositional error since the following line is not absolute, but is relative to the preceding one and certainly not to its successor. The mothers only smile because all pity has been choked.

[5] From here the full strength of rhetorical power begins to emerge. Keep it well in hand, letting it work up to 'Havoc' and giving the words their full expressive values.

[6] The Goddess of all evil. This is her Greek name, the Latin equivalent being Discord.

[7] The Camb. edition omits this word.

[8] On this word he springs to his feet and raises his finger above his head in an exclamatory gesture. This word was usually given to an army as the signal for the seizure of the conquered spoil and so for general destruction and pillage. It was probably the prerogative of the monarch.—N.V.

[9] These two lines become stretched to their fullest interpretive capacity. ANTONY'S spirit is living its vengeance and almost every word is brought to its separate fullness of meaning.

[10] i.e., the deed is so foul that it groans for burial. It is the deed that groans and not the men, for the whole aim of the speech is to imprecate its nature and this is its final indictment.

[12] The SERVANT comes quick on his cue. He must work with ANTONY to maintain the high pitch of the scene. There is urgency, infection of all the excitement of the hour in his lines.

[13] Maintain the pace and intensity. He is eager to verify this because he wants to prevent his entry for his own safety.

[14] Antony points down to Cæsar.

[15] The Servant looks for a moment, interrupts his rapid flow of words and rises with this uttered as a subdued and poignant cry.

[16] ANTONY'S voice breaks.

[17] He makes a gesture of dismissal and turns front. The Servant merely turns away and covers his face with his hands. ANTONY himself is again wrestling with grief. Keep the speech expressive of this, colloquial and broken. It gives us a new and useful variety in the treatment.

[18] He pulls himself together and proceeds as before.

[19] The Servant responds to ANTONY'S renewed vigour and turns to him.

[20] From late Lat. leuga, leuca (late Gr. λεύκη, λεύκη), an itinerary measure of distance which varied in different countries, never in regular use in England but often occurring in poetical or rhetorical statements. The Roman Gallic Leuga was 1-379 miles. Its more general distance was about three miles.

[21] Quick and intensive to start with.

[22] This is a sudden idea that arrests the movement of the Servant towards the exit. Take the following lines at a steady pace. They are the overture to what is to come and their strength lies in their introductory nature. Don't attempt to overload them with more than they are intended to carry. They suggest more than state their full purpose, but make it evident that they are linked with thought. Forget the speed and urgency of the past. Then it had value. Now the new notion displaces that one and we see that something is developing.

[23] i.e., find out.

¹Domestic fury and fierce civil strife
Shall ²cumber all the parts of Italy;
Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall ³but smile when they behold
Their infants quarter'd with the hands of ⁴war,
All pity chok'd with custom of fell deeds:

CROWD noises intensify and swell up to a climax on the last line.

Angry shouts are now heard, but the whole effect is kept right in the distance.

⁵And Cæsar's spirit ranging for revenge,
With ⁶Até by his side ⁷come hot from hell,
Shall in these confines with a monarch's voice
Cry | ⁸'Havoc,' and let slip the dogs of war;
⁹That this | foul deed | shall smell above the earth
With carrion men, ¹⁰groaning for burial.

[Enter a SERVANT from L.U.E. He runs in and sinks upon one knee, right on the word cue. He wears a tunic and dark pænula with a hood which is down. The CROWD noises are heard right through this speech and swell up on the given cues. They indicate that the more detailed information of the event is now reaching them and they are demanding BRUTUS and CASSIUS. Don't as yet let us hear, "We will be satisfied." That comes right at the end.

[11] Note how the drama is upheld by the immediate representation of the one who is most likely to bring the prophecy of the last speech to pass. Here is conflict introduced at once, and although it may give the actor a personal advantage to end the scene after his speech, actually the scene is left incomplete and without the development of plot which this addition achieves. ANTONY bounds from his rhetorical pinnacle on to that afforded by this development favourable to a practical fulfilment of his forecast. No pause can be allowed between the end of the movement just concluded and the beginning of this one, otherwise the tension drops.

¹¹You serve Octavius Cæsar, do you not?

SERVANT. ¹²I do, Mark Antony.

ANTONY. ¹³Cæsar did write for him to come to Rome.

SERVANT. He did receive his letters, and is coming

And bid me say to you by word of ¹⁴mouth—

¹⁵O Cæsar!

It is to be noted once again how Shakespeare manages his dramatic values and is able to reach a climax of high intensity and yet, whilst leaving the pitch, maintains the effect wrought by that climax and slackens the grip but not the hold upon our emotions. He does not attempt to prolong his high note beyond an effective period, does not weaken it by over-development or isolate it merely as an effect forgetting its dramatic continuity, but transposes it into a lower key and to the softer measures of milder instruments. In the matter of a few lines we drop from the wrath of passion to its palm, from its thunder to its harp; and as the storms of winter make the rose, so the violent prelude inhabits this gentler mould and gives it its deep beauty.

ANTONY. ¹⁶Thy heart is big; ¹⁷get thee apart and weep.

Passion, I see, is catching, for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. ¹⁸Is thy master coming?

SERVANT. ¹⁹He lies to-night within seven ²⁰leagues of Rome.

[CROWD noises swell for a moment.

ANTONY. ²¹Post back with speed, and tell him what hath chanc'd:
Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet;
Hie hence, and tell him so.

[Another sudden and angry outburst from the CROWD which continues until the end of the scene.

²²Yet stay awhile;

Thou shalt not back till I have borne this corse
Into the market-place: there shall I ²³try,

In my ¹oration, | how the people take
The cruël ²issue of these bloody men ;
According to the which, thou shalt discourse
To young Octavius of the state of ³things.
Lend me your hand.]

Here the CROWD noises swell up and we hear *one distant voice* cry out :
"We will be satisfied," followed by a general angry seconding
of this resolution.

Lights dim quickly. Lower tabs. and draw the first pair of traverse
curtains.

The CROWD continues its cries right through the short interval,
swelling up in the process until it arrives at the opening pitch
of the ensuing scene. Let us hear them gradually getting nearer
the entrance down R.

ACT III, SC. I

[1] *From Lat. oräre, to pray. Hence some-
thing of a rhetorical nature on a big and
dignified nature.*

[2] *i.e., act, that which has developed out of
the CONSPIRATORS.*

[3] *ANTONY looks round in the direction of
the cries. Then he turns to the SERVANT
and as he speaks he stoops as though to
lift CÆSAR.*

SCENE II

SCENE II

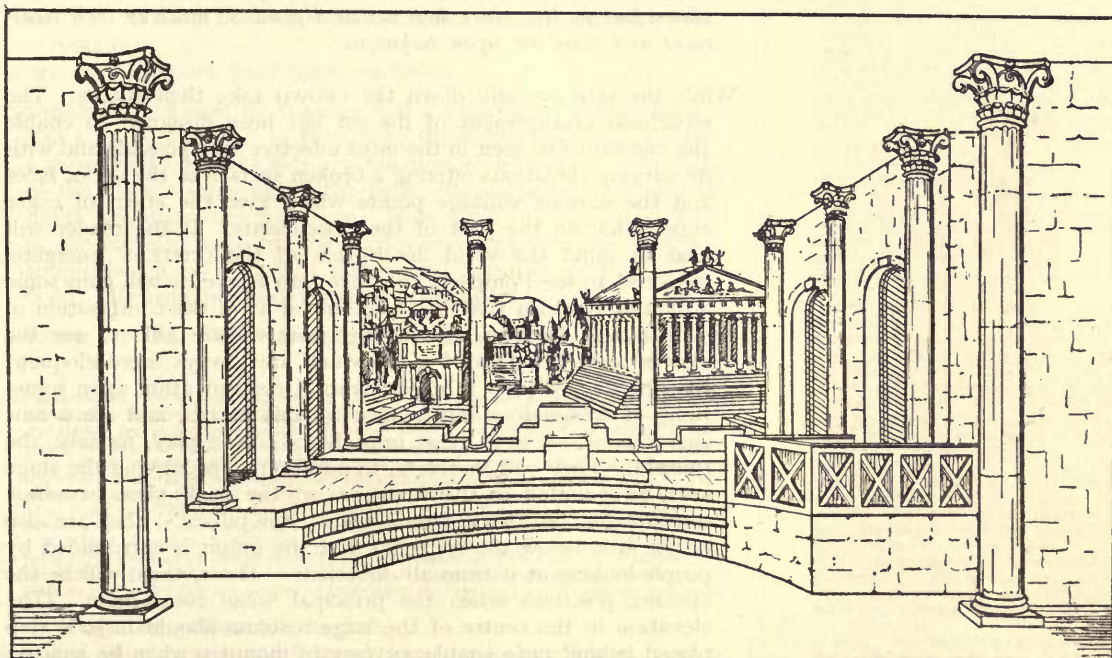


ILLUSTRATION No. 5

The Forum.

As has already been stated, the Third Act of an Elizabethan play
provides the catastrophe or turning-point out of the materials collected
from the preceding acts. The emotional element has reached its
first peak in the dispatch of the central figure, but BRUTUS and the
CONSPIRATORS still remain. ANTONY has foreshadowed the effect
of their act upon themselves and in this scene he proceeds to bring
them into conflict with the people of Rome. Our interest was held

The Forum.

The backing to this scene is not authentic
since it would be crowded by the pillars
of the partly built Basilica Julia. This,
with its tiers of scaffolding and heaps of
masonry, could, on a large stage, be used
with great effectiveness as a means of
arranging further numbers of the crowd
rising up in broken eager groups to any
required height. As this could only be
an exceptional amenity, the back cloth
has been provided.

ACT III, SC. II

by the suspense attending upon CÆSAR's fate ; now it begins to involve that of BRUTUS. Hence the necessary continuity of the last scene with this one. They are, dramatically speaking, intimately related and are therefore scenes and not acts. In them the movement of the action is transferred from one set of circumstances to the other and such transference would be disjointed and the dramatic effect weakened by segregation.

No attempt will be made here to analyse the details of this scene. It rises by gradual degrees to a tremendous climax and care must be taken to apply the treatment recommended by the notes in order to enable the strength of the scene to be nursed and to ensure that through its long progress the various changes in its construction be observed and the emotional grip retained through rise and fall of pitch, the interchange of strong rhetoric with colloquiality and of grief with craft. Study the function of these contrasts that the one may develop the other by a judicious handling of each and at the same time bear in mind that noise or speed are only effective when well governed. They must not be something in themselves. They must have some argument controlling them as its emphasis and not have sheer dominion. In view of all this the main speeches have been treated almost line for line since their matter depends so much on their treatment and their art upon technique.

While the tabs are still down the CROWD take their places. The structural arrangement of the set has been designed to enable the CROWD to be seen in the most effective way possible and with its varying elevations offering a broken surface to the sea of faces and the various vantage points which give the effect of eager expectancy on the part of their occupants. If the reader will bear in mind the vivid description of the CITIZENS' energetic measures to see Pompey's entrance into Rome he will gain some notion of the idea that has been aimed at in the composition of this scene. Also by this arrangement we are able to see the CROWD and the mass of faces which are always more eloquent than backs. We get a bigger sense of concentration upon something of tremendous importance by this means, and see a new character which is of great importance to the play, namely, the **People**. They will therefore, in addition to occupying the stage area, be mounted on the elevations at the back, some *standing*, some sitting, or others leaning against the pillars. They are also in the area below the steps, so that the pulpit is surrounded by people looking at it from all directions. These, then, will be the opening positions when the principal scene commences. (The elevation in the centre of the large rostrum should have a step placed behind it to enable ANTONY to mount it when he has to.)

Before this, however, the opening lines are spoken in the front scene formed by the front grey traverse curtains being drawn together. This will serve to allow for the slight changes to be made to the existing set, and for the CROWD to assemble in their places. It also allows for CASSIUS to depart with a convincing number of CITIZENS, not merely two or three, who can, after the conclusion of this short opening, become members of the general assembly. A word should perhaps be said with regard to this arrangement of the pulpit. Firstly, as has already been explained, it gives us the faces of the CROWD and enables the momentous event to be registered by those whom it most concerns. Secondly, ANTONY's great moment is when he leaps up on to the back

centre elevation and whips the CROWD into their mutinous frenzy. Thus he becomes the figure demanding all attention and by the reserved occupancy of this position adds emphasis to his most important work.

Before the rise of the curtain we hear the Crowd vociferating their demands. They commence right in the distance and we hear their voices growing nearer and nearer until they come from the stage. As the curtain rises we see Brutus and Cassius C. with the Crowd on either side. This gradual introduction of the CROWD effect, besides playing for time, also serves to bring us in contact with them in a more striking way than by a sudden opening of the scene. They and their emotions are now a principal part of the play. Their voices have continued right through from the assassination of CÆSAR as subversive effects growing from murmurs into angry shouts and showing their sub-development concurrent with the action of the scene on the stage, and now, without ceasing, they come into their own.

CITIZENS. We will be satisfi'd ; let us be satisfi'd.

BRUTUS. Then follow me, and give me audience, friends.

Cassius, go you into the other street,

And part the 'numbers.

Those that will hear me speak, let 'em stay here ;

Those that will follow Cassius, go with him ;

And public reasons shall be rendered

Of Cæsar's death.

FIRST CITIZEN. ²I will hear Brutus speak.

SECOND CITIZEN. ³I will hear Cassius ; and compare their reasons,

When ⁴severally we hear them rendered.

He makes as though he is going and a number of others from R. and L. move across. As they do so the lights dim out. There is a pause whilst BRUTUS gets into position in the pulpit. The noises of the CROWD grow up at the back, the curtains open and the lights rise upon the full stage. Note that the CROWD in front of the curtains keep up their cries and remain where they are, simply becoming a part of the general assembly as the curtains open. Brutus is discovered in the pulpit.

THIRD CITIZEN. The noble Brutus is ascended : silence !

[Voices die down.

The nature of BRUTUS' speech is self-evident. It is a straightforward deliberate address as honest as himself. He takes his time and allows his facts to spread to every hearer. He is strong and sincere, and so furnishes the contrast against which ANTONY'S oration is placed and whose nature will be studied when we reach it. There is nothing subtle or ulterior about this speech. It is written in prose and so minimizes its emotion and engages only by its plainness and statement of fact. It is bold and untrammelled with anything but the loftiest sentiment. Every phrase is delivered with full regard for its effect, and separated to give it the full emphasis of its meaning. The opening words, 'Romans, countrymen and lovers', are separate and earnest and sent to every point of the assembly. Throughout the speech BRUTUS must turn and address himself to the different sections of the multitude. Also the CROWD remain perfectly silent and still as though concentrated upon something of the most urgent nature. The sea of still and earnest faces and straining perched figures without movement of any kind will make us realize that they are engaged in listening to the explanation of a great national crisis.

BRUTUS. Be patient till the last.

Romans, countrymen, and ⁵lovers ! hear me for my ⁶cause, | and be silent, that you may hear : believe me for mine honour, and have respect to mine honour, that you may believe : ⁷censure me ⁸in your wisdom, and awake your ⁹senses, that you may the better ¹⁰judge. ¹¹If there be any in this assembly, | any dear friend of Cæsar's, | to him I say | that Brutus' love to Cæsar was no less than his. | ¹²If then that friend demand why | Brutus rose against Cæsar, | this is my answer : ¹³not that I loved Cæsar | less, | but that I loved Rome | more. ¹⁴Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all ¹⁵freemen ? ¹⁶As Cæsar loved me, | I weep for him ; as he was ¹⁷fortunate, | I rejoice at it ; as he was valiant, | I honour him ; ¹⁸but | as he was ¹⁹ambitious, I slew him. | ²⁰There ²¹is tears for his love ; joy for his fortune ;

[1] Cassius moves through the Crowd to R., where he exits.

[2] From over L. This is followed by 'Aye' and 'Yea' from a number of CITIZENS.

[3] From over L.

[4] i.e., individually.

[5] See note 3, p. 40.

[6] i.e., so that you may know my cause, what and why I have done this thing.

[7] i.e., criticize.

[8] i.e., according to your judgments.

[9] i.e., faculties (of perception).

[10] This is the end of the introductory lines—plainly spoken injunctions. There is a definite, moment's silence after this word.

[11] Now he reaches his explanatory phrases. Every word in this passage up to 'his' is measured and deliberate and each clause punctuated with its separating pause to point its significance. The CROWD still remain silent and still.

[12] Take this whole sentence a little quicker.

[13] Now dwell upon this phrase for its importance.

[14] Take this passage up to 'freemen' with a quicker pace. It has a vital appeal to themselves and requires the elementary quality of speed to engage their minds in a certain emotional form. It also has the technical variation which breaks up the prevailing steadiness and so adds emphasis to itself and its neighbouring clauses. The meaning is, 'Would you rather have had it that . . .'. The elliptical construction makes it much easier to get a sudden and abrupt delivery.

[15] i.e., free citizens, enjoying their full rights and liberties. It does not mean freedom from bonds or mental servitude. BRUTUS is speaking figuratively and in this manner drives the lines home to them so as to awaken their realization to what they have escaped from.

[16] After a moment's pause whilst his effect becomes registered, he proceeds at a slower pace and without any vehemence. Also note that the pauses between the principal phrases are negligible. Unless this is so there will be a danger of the passage dragging. The importance of these phrases is established more by the intervals between their clauses than between the phrases themselves. The clauses accumulate what they develop and do not merely lay down facts. They co-operate with their matter to give the point to the last one of all, and must therefore be collective, generating their potency by internal means more than by too pronounced an individuality. Remember, too, that he is speaking from deep, moral principles and that there must be a sincerity in his treatment.

[17] i.e., as a general.

[18] Firmly. This phrase is the climax of this particular passage.

[19] This word takes a strong emphasis followed by a slight pause to intensify it. This is the reason why CÆSAR was slain.

[20] This passage up to 'and death . . . ambition' is taken with less effort and more speed. This treatment again is a necessary variation as well as enabling the ultimate phrase to receive its emphasis without attempting to repeat the strength of the former like climax.

[21] This is used to agree with the singular nouns, 'joy', 'honour' and 'death', 'tears' being singular in the quantitative sense. Skeat ('Principles of Eng. Etym.') offers the suggestion that 'is' is sometimes used to replace are because of the phonetic similarity of the words there and are. Here, however, it is felt that the explanation in this instance is the true one.

ACT III, SC. II

- [1] *He now reaches once again into their more personal considerations. He becomes quicker, more vehement and somewhat passionate. Remember that he is pleading his cause and his cause springs from a deep feeling. His passion, however, is more earnest than wild, more appealing than inflammatory. Note the alliterative emphasis here and in the following phrase.*
- [2] *Inflect this word because it refers to an earlier question on the same thing.*
- [3] *Follow the earnest question with more simple one. It is natural as well as breaking up the treatment, and gives more point to the important facts asked. In the following line 'Rude' means gross, uncultured.*
- [4] *Add more strength to this final phrase and make it graver than the others.*
- [5] *i.e., despicable.*
- [6] *Note the variations in the inflexions of these words ending with 'him' and 'offended', both being stressed because this phrase is the most important of the three.*
- [7] *The Folio has 'a'. Some editors omit it.*
- [8] *For a moment there is a pause. Their minds have been gripped by BRUTUS' eloquence and then with a united action they release their combined answer. Some add an additional 'None'.*
- [9] *BRUTUS takes them up quickly.*
- [10] *He proceeds fairly quickly, his own reaction being an emotional one. His feelings open themselves in a concise acknowledgment of his own liability to the same penalty for the same offence, the established record of CÆSAR'S death left for history to judge, etc.*
- [11] *The detailed record, from Lat. quæstionem, from quærere, to ask, to inquire.*
- [12] *i.e., recorded (upon a roll).*
- [13] *i.e., diminished, depreciated, from Lat. ex + tenuis, thin, to emaciate or shrink.*
- [14] *i.e., over-emphasized. Note the balance of fairness and goodwill in this speech and how the character of BRUTUS authorizes the text.*
- [15] *Quietly and gravely.*
- [16] *Every face turns towards the funeral procession and a passage is made for it as it slowly proceeds to C. during the ensuing lines. The visibility of the sea of faces turning in the direction of the bier should be characteristically effective. There is no hissing or booing from any of the CROWD. ANTONY follows the bier and remains there at the head of it for the time being.*
- [17] *Pick this phrase out to show that every Roman is to be treated with equal fairness and there is not going to be any partizanship.*
- [18] *i.e., the advantage gained by CÆSAR'S death.*
- [19] *This means that he and they will be active members of a real commonwealth and not as heretofore merely suppressed. It does not mean a special administrative post.*
- [20] *He hastens to this addition because it emphasizes their regained liberty.*
- [21] *Slow up on this and deliver the entire passage with a sound strength.*
- [22] *See note 24, p. 3. Here of course the meaning is modified to that of a mere popular demonstration.*
- [23] *A distinction which was conferred on the Nobles or Patricians, and which was known as the Jus Imaginum. These Imagines were figures with masks of painted wax placed in the Atrium of the house. See Smiths' 'Dict. of Class. Antiquities' under Nobles for a full account of them.*
- [24] *i.e., take CÆSAR'S place. This comes out with great vehemence and is followed by a universal 'Aye'. What seems apparent here is that they are advocating the very thing that BRUTUS has sought to destroy. They are using CÆSAR as a synonym for monarch, as is shown*

honour for his valour ; and death for his ambition. ¹Who is here so base that ²would be a bondman? ³If any, | *speak* ; for him have I *offended*. Who is here so rude that would not be a *Roman*? If any, *speak* ; for *him* have I *offended*. ⁴Who is here so ⁵vile that will not love his country? If any, *speak* ; for ⁶*him* have I *offended*. I pause for ⁷reply.

ALL. ⁸None, Brutus, none.

BRUTUS. ⁹Then none have I *offended*. ¹⁰I have done no more to Cæsar than you shall do to Brutus. The ¹¹question of his death is ¹²enrolled in the Capitol ; his glory not ¹³extenuated, wherein he was worthy, nor his offences ¹⁴enforced, for which he suffered death.

From up R. enter eight Magistrates bearing the bier (lectica) with CÆSAR'S body. They are wearing dark grey togas with their hoods over their heads. They should, strictly speaking, be in black, but are differentiated in order to emphasize ANTONY, who is in a deep black toga with his hood likewise drawn over his head. No other ceremonial details are introduced. The inner pairs of bearers carry the bier by the rings.

ANTONY follows the bier and on his L. is OCTAVIUS' SERVANT dressed as before. It should be pointed out that the interval between the scenes represents a passage of time and that the cries of the CROWD have been used to bind the scenes together. The immediate sequence of this scene is dramatically very necessary and the quibble that ANTONY would not have time to prepare for the funeral is a failure to understand the accepted convention of condensation of time.

¹⁵Here comes his body, ¹⁶mourned by Mark Antony : ¹⁷who, though he had no hand in his death, shall receive the ¹⁸benefit of his dying, a ¹⁹place in the commonwealth ; ²⁰as which of you shall not? ²¹With this I depart,—that, | as I slew my best lover for the good of Rome, I have the same dagger for *myself*, when it shall please my country to need my death.

There is the immediate assuring response which is carried on for a moment or two. Then the following three lines come quickly one after the other and from different parts of the stage. Make them as vehement as possible, consistent with the intense feeling from which they spring.

During this exchange of lines Brutus moves round to the C. of the principal rostrum.

ALL. Live, Brutus! live, live!

FIRST CITIZEN. Bring him with ²²triumph home unto his house.

SECOND CITIZEN. Give him a statue with his ²³ancestors.

THIRD CITIZEN. Let him be ²⁴Cæsar.

FOURTH CITIZEN. Cæsar's better ²⁵parts

Shall be crown'd in Brutus.

FIRST CITIZEN. We'll bring him to his house with shouts and clamours. [Renewed shouts from the CROWD.]

BRUTUS. ²⁶My countrymen,—

below, and it illustrates the shallow minds of the CITIZENS inasmuch as they cannot see the political reasons for CÆSAR'S death, or if so have forgotten them in mere hero worship. As Verity in *N.V.*, p. 170, points out, 'they ignore principles and care only for persons—now Pompey, now Cæsar, now Brutus,

now Antony'. But if they didn't, there would not be a play. That they do so is human nature for all time. Everything in them runs to excess, but it is excess of characteristic passion where a cultured reason does not abide.

[25] i.e., CÆSAR in nobler form.

[26] BRUTUS is now on the C. of the rostrum.

SECOND CITIZEN.

Peace! silence! Brutus speaks.

FIRST CITIZEN. Peace, ho!

[The shouts die down.]

BRUTUS. ¹Good Countryman, let me depart alone,

And, for my sake, stay here with Antony :

Do ²grace to Cæsar's corpse, and grace his speechTending to Cæsar's glories, ³which Mark Antony |

By our permission | is allow'd to make.

I do entreat you, | ⁴not a man depart, |

Save I alone, | till Antony have spoke.

[Exit R.U.E.]

FIRST CITIZEN. Stay, ho! and let us hear Mark Antony.

THIRD CITIZEN. Let him go up into the ⁵public chair ;

We'll hear him. Noble Antony, go up.

ANTONY. ⁶For Brutus' sake, I am ⁷beholding to you.

[Goes into the pulpit. The BEARERS take the bier and place it up and down stage with the head pointing up stage at the foot of the pulpit. The BEARERS stand round it. The following dialogue takes place during ANTONY's ascent to the pulpit. OCTAVIUS' SERVANT takes up a position at the upstage corner of the pulpit. There is a general noise as the CROWD discuss this line of ANTONY'S. As regards the various Citizens in this scene, don't delegate the lines permanently to four individuals. There can be as many CITIZENS as there are lines and they are scattered all over the stage.]

FOURTH CITIZEN. ⁸What does he say of Brutus?

THIRD CITIZEN.

⁹He says, for Brutus' sake,

He finds himself beholding to us all.

FOURTH CITIZEN. ¹⁰'Twere best he speak no harm of Brutus here.FIRST CITIZEN. ¹¹This Cæsar was a tyrant.

THIRD CITIZEN.

Nay, that's certain :

We are blest that Rome is rid of ¹²him.SECOND CITIZEN. ¹³Peace! let us hear what Antony can say.

ANTONY. You gentle Romans,—

ALL.

¹⁴Peace, ho! let us hear him.

As in BRUTUS' speech, so in this : the CROWD with one slight exception remain silent. Firstly there is no antagonism towards ANTONY. He comes at BRUTUS' request to do something for him. The angry outburst against CÆSAR has been quietened down and the CROWD themselves have commanded silence. Added to this a stage crowd by its perpetual interjections, often very badly differentiated, become a little tiresome, and what perhaps is greater than all, they lose their own effects when they reach the later moments of vociferous rioting. These effects sound and are superficial if merely used as effects and do not proceed from dramatic reason. ANTONY proceeds with the extremist caution. As we have seen, he spoke in BRUTUS' name in the very first line that he uttered, and from now onward says nothing whatever that is of a provocative nature. He gains his first hearing by burying CÆSAR, not praising him, and so disarms the multitude at once. He then marshals certain facts which almost immediately have a sympathetic bearing upon themselves, cleverly interposing his tributes to BRUTUS in a way which negates them and by a gentle art contradicts his opening lines and brings CÆSAR out of his coffin among themselves and makes him a lively friend in their own interests. He takes their emotional nature and trains it to sympathy by an appeal to their self-interest and the revelation of CÆSAR's contribution towards it. This is a revelation indeed, and on all such occasions the hearers remain silent. After this first speech when they are left dumbfounded by what they have heard and by ANTONY'S heated admonition of their attitude toward CÆSAR, out of the silence they slowly begin to release their altered minds. This effect that points a recognition of something fundamental and unexpected is only gained by the means suggested above.

It may be interesting to the student to note how again Shakespeare shows the power of concentrated construction and how in under forty lines he eventually enables ANTONY to be able to make a passionate censure on the crowd whom here he has to treat with the utmost caution.

We have a sea of earnest faces all concentrated upon the pulpit left of the stage. The exuberance over BRUTUS, the mixed feelings over what is to follow, the fierce flash against CÆSAR have all died down and another great force is at work upon them. The activity of this influence is made more apparent by stillness and silence than by any other reaction. The unfolding of the concentrated substance of the speech is dramatic action whose power is in itself alone.

ANTONY. ¹⁵Friends, Romans, countrymen, lend me your ears ;

I come to bury Cæsar, not to praise him.

The evil that men do lives after them ;

The good is oft ¹⁶interred with their bones ;So let it be with Cæsar. ¹⁷The noble Brutus

ACT III, SC. II

[1] Take this speech with emphasis, but avoid dragging it out.

[2] i.e., show respect for, honour.

[3] Make this very plain.

[4] After his last line he moves to the exit up R. The CROWD surge across after him as though they were going to carry out their earlier injunctions. They forget CÆSAR and ANTONY. Now BRUTUS turns and restrains them.

[5] From the 14th c. this was an epithet used for a place of authority. The O.E.D. quotes Milton as first using it with reference to a pulpit in 1648. Here in the present instance the word seems to be a combination of the two meanings, although it points more to the convenience for public address than to a place of authority.

[6] Note that in his very opening sentence he seeks their favour in the name of BRUTUS. He is bound to them, obliged to serve them because BRUTUS has asked it of him. And in order to do BRUTUS a service he has been deputed by BRUTUS to act on CÆSAR's behalf and speak his worthiness. This is craft and a palliative against any hostility.

[7] Actually, beholden. For the confusion which existed between these two words and the use of beholden, which means seeing or looking, for beholden, to be attached to, a derived meaning from the verb to behold—to hold, and thus regard—look, see O.E.D.

[8] This comes from a Citizen right over and up R. as though he were too far away to have caught the precise context of BRUTUS' name among the noise of the murmuring voices.

[9] This Citizen is somewhere in the centre of the Crowd and turns and sends this line over to the first one.

[10] This from up the centre back. ANTONY is listening intently.

[11] This comes from a Citizen near the bier, who shouts it out with a sudden fierceness. This is followed by a general cry of angry assent, the whole passion of the CROWD thus being released against CÆSAR. It builds the great hostility against which ANTONY can work and at length overcome and so forms the contrast for the effects of his eloquence.

[12] Another responsive yell.

[13] This comes from a Citizen near the pulpit. Half of the CROWD near to him quieten down, whilst the others over R. maintain a continuation of their comments in a degree which just allows for ANTONY'S being heard.

[14] This comes from the general CROWD near ANTONY and 'let us hear him' from a single Citizen after the quietness has been attained. When everything is completely stilled, ANTONY speaks.

[15] Take the opening lines down to 'Cæsar' with a quiet simplicity tinged with the slightest emotion. Fundamentally he is not speaking to them in BRUTUS' vein. He is much more subdued, and his own character with its preconceived design gives a sly meekness to all he says. There is a modified aggressive murmur through this line which ANTONY quietyens by his second line.

[16] i.e., buried. Lat. in terra, earth.

[17] He has now finished with his opening treatment and proceeds upon a new note. Emotion disappears and he makes a plain and simple statement rising above solemnity and sorrow. He has tactfully directed their thoughts away from CÆSAR'S glories to soothe them and win their ears. Now he proceeds upon the evil that lives after CÆSAR. Take this colloquially and on the note of statement of fact.

ACT III, SC. II

- [1] Just a slight pause to enable the fact to be registered.
- [2] An acknowledgment made with a simple colloquial gravity.
- [3] He takes care here to address his entire audience. It is another cover to his device, a reminder of his license, and a final pacification of any remaining hostility preparatory to what he is about to adventure on. This line is taken with the renewed tone of statement.
- [4] Be very emphatic but inoffensive over these two lines. It is a sop to the CROWD and something which is carefully established for further use. Don't force it. Its repetition throughout the speech does that aided by context.
- [5] Continue the treatment of [3] and finally establish the fact.
- [6] He first points down to the bier. He reverts to a simple tone once again, not forcing his intention by overdrawn emotion. His point is now to invoke a conflict of ideas. This man was a just and faithful friend. Therefore he was virtuous and not self-interested. Against this he places BRUTUS' opposing statement and an acknowledgment of his honourable qualities. It is a slight move against BRUTUS, but not openly offensive or contradictory. He suggests a discrepancy between fact and repute merely by placing them together, and leads their minds first into a slight emotional consideration by the reference to faithful friendship and then confronts them with an apparent paradox, not a deliberate negation.
- [7] Simply and without any deliberate attempt to force the purpose.
- [8] With a gracious acquiescence, taken slowly in an affirmative way. Having reached this stage with their minds just gently touched with consideration, he waits for his words to take their effect.
- [9] Then he leans over the pulpit and his manner takes a sudden change. He points down to CÆSAR and opens their eyes to another fact. He is quicker than before, but not as yet vehement. He is artful in his statement and not violent. He is leading their minds, which although not qualified with cultivated powers, are primed with elemental passion and the process of his entlistment must not be too sudden.
- [10] i.e., public coffers or funds.
- [11] Just another slight pause before he continues with this so that his statement may be allowed to have its full effect. Then he proceeds in a slightly easier way, drawing out his question to allow its full significance to become apparent. There is no response from the CROWD because this development is so unexpected and their considerations are groping in deep quantities.
- [12] Having got them thinking, he goes a degree further and this time adds a vehement note to his statement, striking 'cried' and 'wept', the latter being much stronger than the former. This strikes right in to their own personal concerns and they are amazed at it.
- [13] i.e., cried out in their need. It was this, their poverty and suffering, that made CÆSAR weep. 'Cried' is not synonymous with 'wept'. The one illustrates the demands of want, the other the reaction of grief to that woe. The fact that CÆSAR wept is what is important.
- [14] Again he reverts to a quieter and self-evident line, merely carefully emphasizing the inflected words.
- [15] Also quietly effective, just being brought up against the facts stated and carrying its additional power of repetition. The measured treatment of the following line gives it its inherent negative power.
- [16] He returns to his upright position and extends his arms outwards as he addresses them and surveys them all before proceeding after these four words. He

Hath told you Cæsar was ¹ambitious :

²If it were so, it was a grievous fault,
And grievously hath Cæsar answer'd it.

³Here, | under leave of Brutus and the rest, |

⁴{ For Brutus is an honourable man ;

{ So are they all, all honourable men,—

⁵Come I to speak in Cæsar's funeral.

⁶He was my friend, | faithful and just to me :

⁷But Brutus says he was ambitious ;

⁸And Brutus is | an honourable man.

⁹He hath brought many captives home to Rome,

Whose ransoms did the ¹⁰general coffers fill :

¹¹Did this in Cæsar seem ambitious? |

¹²When that the poor have ¹³cri'd, | Cæsar hath wept : |

¹⁴Ambition should be made of sterner stuff :

¹⁵Yet | Brutus says he was ambitious ;

And Brutus is an honourable man.

¹⁶You all did see that on the ¹⁷Lupercal

¹⁸I thrice presented him a ¹⁹kingly crown, |

²⁰Which he did thrice | refuse : ²¹was this ambition?

²²Yet | Brutus says he was ambitious ;

And, sure, he is an honourable man.

I speak not to disprove what Brutus ²³spoke,

But here I am to speak what I do know.

²⁴You all did love him once, not without cause :

What ²⁵cause withholds you then to mourn for him?

O ²⁶judgement! thou art fled to brutish ²⁷beasts,

strikes a more forceful note and his voice becomes strong and arresting. This is the commencement of another idea. He leaves the emotional element for the political one. Having led them to consider BRUTUS with a second thought and telling them things they did not know, he expands to something which they themselves witnessed: therefore this rhetorical emphasis.

[17] See note 18, p. 4.

[18] This line is very carefully pointed, and at its conclusion he pauses to give his following line its full effect.

[19] This is the important word, not 'crown'. Apart from the fact that the word was used for other than royal crowns in Shakespeare's time, some corrective has to be made to CASCAS' disqualification in Act I, Sc. II.

[20] The first three words are taken quickly. Then dwell on 'thrice' and after a moment's pause strike 'refuse' with full strength. The still and earnest facts will be a strong complement to this as well as the other points of the speech.

[21] After a slight pause he opens his arms and makes a rhetorical appeal. He is beginning to introduce passion into his address. He feels that the preceding points have made the ground safe for the use of emotion and here it bursts out in a strong, firm, and judicious way.

[22] He again bends over the rail and repeats his former report of BRUTUS' statement with a certain forced affability which makes it politely cynical, a quality which is emphasized by his substitution of 'sure' for 'Brutus' in the following line. The cynicism is not overdrawn but is evident.

[23] This is elliptical for what he spoke concerning CÆSAR's wrongs. It appears to mean that he is not there to argue in theory or logic but by fact. He has dis-

proved BRUTUS' condemnation, but it has not been by means of word play or sophistry but by simple facts. He takes these lines fairly quickly and with a mounting passion running through them. This passionate development explains the meaning of the lines because he is moved by it into bringing the art of the calm, reasoning BRUTUS into contempt. Actually, of course, his passion is more or less assumed, but beneath the rising purposeful demonstration there is his innate hatred of BRUTUS which shows itself here.

[24] Just a short pause and then he flings open his arms again. Now he is releasing his passion to the full, just keeping it under control so as to gain a maximum effect on 'O judgement...'. After having enumerated the preceding facts, he feels that this outburst is necessary to stimulate them into the firm belief in CÆSAR's deserving qualities. Their very silence and stillness accounts for this.

[25] This may be an ironical use of the word, tilting at BRUTUS' 'cause'.

[26] i.e., discernment, the power of seeing things in their reality. This is the final passage which develops all the feeling he can command. Bearing in mind his purpose throughout this scene, this is really a stage-managed grief. In acting of course it appears to be real. The emotional effect is successful on the CROWD since he is striving to reach their emotions and not their intellects, realizing that once they are stirred, they are more destructive and dangerous than thought. Hence it is grief and not rage that must produce this, grief that men should lose the sense of virtue and fail to be kindled by kindness.

[27] i.e., beasts now have the monopoly of judgment since they alone can mourn.

And men have lost their reason. Bear with me ;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

ANTONY draws his hood round his face and turns so that he is facing oblique L. During the following scene he gradually turns a little so that we see his face as he listens to the conversation that is going on. He still holds his hood so that it screens his face from the majority of the crowd. After his last word there is a hushed stillness. They have realized a great change in the circumstances of things. Their faith in one man has been challenged and they are somewhat stunned by the blow and successfully consternated by ANTONY'S clever finale. After a while there is a sign of movement and then this FIRST CITIZEN finds his tongue and speaks slowly and confidentially to his neighbour. He is not quite sure but he feels that something has been said that deserves attention yet is not equal to making his thoughts too public. Then his neighbour begins to open himself out a little and returns confidence with confidence. This is overheard by a nearby CITIZEN who is not so shy and who lets those round him know his mind. Then the woman's voice comes out clearer still and immediately the other CITIZEN lets himself go and in a moment the whole assembly has awakened to its new idol. Properly managed, this should be very effective. Here again a situation is generated within a very few lines and we mount from hushed and tense silence into immense fervour. Note that these CITIZENS need not necessarily be identical with those previously appointed to these names. They are a little group of their own who form by this colloquy about R.C. in front.

FIRST CITIZEN. Methinks there is much reason in his ²sayings.

SECOND CITIZEN. If thou consider rightly of the matter,
Cæsar has had great wrong.

THIRD CITIZEN. ³Has he, masters?
I fear there will a worse come in his place.

FOURTH CITIZEN. Mark'd ye his words? He would not take
the crown ;

Therefore 'tis certain he was not ambitious.

FIRST CITIZEN. If it be found so, some will dear abide it.

[ANTONY turns front.

SECOND CITIZEN. Poor soul! his eyes are red as fire with weeping.

THIRD CITIZEN. There's not a nobler man in Rome than Antony.

[ANTONY places his hands on the rail. The noises die down.

FOURTH CITIZEN. Now mark him, he begins again to speak.

ANTONY now realizes with extreme satisfaction that he has won them to his purpose, but he does not hasten in his success. He is clever in all he does, both in his matter and his method. He resumes his rôle of mourner and takes up from where he left off, bringing pity into their hearts by a pathetic description of CÆSAR'S state, after which he gathers way and by the end of the speech in twenty lines, has them right in the hollow of his hand.

ANTONY. ⁴But yesterday | the word of Cæsar might
Have stood against the world : now lies he there, |
And none | so ⁵poor | to do him reverence.

⁶O masters, | if I were dispos'd to stir
Your hearts and minds to mutiny and rage,

⁷I should do Brutus wrong and Cassius wrong,
Who, you all know, are honourable men :

⁸I will not do them wrong ; I rather choose
To wrong the ⁹dead, | to wrong myself | and you,

¹⁰Than I will wrong such—honourable men.

ACT III, SC. II

- [1] i.e., men are without any faculty of perception or power to discriminate between what was or is worthy or worthless. At the first glance it may appear to be the notion of inverting the endowments of man and beast : but beasts always are able to mourn. The first of these two lines shows that. His clenched fist goes up to his forehead (the back of his hand on his brow) in an impulsive gesture and then after a pause he breaks the high pitch and appears to be in tears, proceeding in a broken voice which asks for their patience and concentrates their minds upon his tremendous grief.
- [2] This line becomes highly effective if it leaks out of a long silence beginning on p. 59. It gives the crowd the quality of being a living ingredient instead of a noisy auxiliary and the capacity for some deep human experience. Note the peculiar use of sayings which in the form of the infinitive verb has already been referred to in note, 13, p. 38. It has the meaning of 'original statements' as differing from the single present-day meaning of 'quotations' (from another source). LUCILIUS again uses it in Act V, Sc. V, in the same sense as it is used here.
- [3] This line is actually a statement in treatment. The Folio prints a query, and it is a rhetorical question with a downward and not an upward inflection. It can, according to the treatment that has been prescribed, be an adventure of the speaker into the gathering sea of opinions, entering the discourse on the question merely to add his concealed opinion more boldly immediately afterwards, when he has found himself speaking.
- [4] These first three lines are taken quietly and deliberately, full of the utmost poignancy.
- [5] The meanest man is now too high to do reverence to Cæsar—Johnson.
- [6] His treatment now changes. He becomes quicker, more direct in his manner towards them, but not vehement. He is leading up to a climax just a little further on and as yet is introducing something which later may be amplified into a major action. Here, however, he simply sows the seed, holds out a notion which by his subsequent strategy is taken hold of by them and developed into a revolution.
- [7] Keep the pace fairly quick and don't dwell too much on this point. Make the emphasis without holding up the pace.
- [8] Slow up on this line and do not be too emphatic. The modified pace will do that. He is being careful to resume his strong note for the purpose of a rhetorical shock in 'you'. That is why he takes these lines from 'O masters' in a style which has power without being forcefully vehement, artfulness more than directness.
- [9] Again he modifies his emphasis on 'dead' and 'myself', following each by a pause. This attracts the minds of his listeners and enables him to grip them with the sudden jerk of 'you', thus suddenly bringing the 'honourable men' into conflict with themselves. It is a rhetorical trick and has to be manipulated as such. Again the crowd is too dumbfounded to realize its voice. This is, after all, a very sudden development of a great surprise and they must have time to realize it.
- [10] There is a continuation of the inherent strong feeling which is animating ANTONY and which exposes itself fully in 'you' in this passage. But on reaching 'such' he pulls himself up and returns to the polite note. We then infer that he would like to call them something quite different.

ACT III, SC. II

[1] Having thus introduced this ironical element to a certain degree and roused the question of the 'honourable men's' integrity, he now approaches his object from another direction. He becomes erect and proceeds upon a new note of statement. He takes this line at a moderate speed and holds up the rolled-up document above his head. This change and the production of the object again engrosses their attention, which is always kept alert by a fresh turn. ANTONY knows his crowd.

[2] i.e., a private repository or cabinet for papers.—Onions. It is O.Fr., a diminutive of *clo*—Lat. *clausum*, a closed space. It was applied variously to private chambers and receptacles alike, the former being the predominating meaning.

[3] He naturally strikes this phrase and pauses whilst ensuring that everyone sees it. Here now is an excited whisper of 'Cæsar's will' and a craning of necks.

[4] Take this steadily. Remember that he is developing their interest and would not be merely declamatory without being significant.

[5] He deliberately drops to a sudden colloquial tone which makes his line more emphatic. He is pointed and drawn out in what he says and by this change again draws their minds with him. They remain silent, being suppressed by ANTONY's method and are being held by him as he directs their feelings into the form he wishes.

[7] i.e., handkerchiefs.

[8] Let this come out with a tremendous burst. It is a big dramatic issue, the point where ANTONY has succeeded in stimulating their feelings in the direction that he wants and creating a flood which is to be used to destroy his enemies.

[9] Don't lose the value of this line in mere declamation. Let the intended bitter dart against the CONSPIRATORS be shot with intense sarcasm.

[10] i.e., fitting, politic. It would not benefit the CONSPIRATORS or combine with their selfish purposes to let the people know this.

[11] This is taken up by some of the CROWD who exclaim, 'Loved us', not as a question but as a statement. They realize that he loved them and it is this realization that shows a sudden and critical emotional movement towards CÆSAR.

[12] Now with all his power he reaches right down into them. Observe the pauses and the final summit. Let these last two words have their right value by separation and by striking 'men' with full force. The response to this is a big 'Aye'.

[13] He continues in his highly wrought pitch, striking the inflected words. His pace is swift and gripping.

[14] Slower and with the caustic biting right through.

[15] The whole purpose of the speech has been an inflammatory one. But it is to be noted that there is never direct incitement, only the urge by suggestion. Here he simulates the horror that would follow if they once realized how much they had been wronged.

[16] His face and voice betray the terror of assumed apprehension. This of course is a part of the process of incitement.

[17] This renewed outburst from the CROWD is used to sustain the great pitch of the scene. Again, allow for just the right interval and then continue.

[18] Proceed with simulated and great alarm, fairly rapidly but with intense pitch.

[19] Slower but with telling emphasis upon the marked words. Here he drops the apprehensiveness and makes a bold indictment as he leans forward over the rail. The phraseology is still that of assumed fear, but that is all.

¹But here's a parchment with the seal of Cæsar ; |
I found it in his ²closet ; ³'tis his will :

[CROWD : "Cæsar's will!"]

⁴Let but the commons hear this testament—

⁵Which, | pardon me, | I do not mean to read—

[6] Now he leans over the rail and by an intense emotional change works upon them by the revelation of what the will contains. As he proceeds, those feelings which have been held in bondage and cultivated more and more, now begin to pour out in an increasing volume. As he moves along, rapid and intense, their excitement begins to issue and, although still restrained to repressed murmurs, accumulates until towards the end of the speech cries of 'The will' begin to be heard. ANTONY commences on a swift, intense note, working up to 'And, dying . . .', when he becomes more powerful and less rapid and on the final two lines this power increases and his treatment weighs out the great climax with telling effect. It is here that the control of the CROWD begin to break down and the voices begin to swell up with their repressed cries so that the time, 'We'll hear the will . . .' develops out of this growing chorus and rings out as a cue for the general multitude.

⁶And they would go and kiss dead Cæsar's wounds |
And dip their ⁷napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

FOURTH CITIZEN. We'll hear the will : read it, Mark Antony.

ALL. ⁸The will, the will! we will hear Cæsar's will.

After a judicious period in which ANTONY makes certain of his result, he extends his arms and commands silence. Then he proceeds to add fuel to the fire. Here he incorporates his sly attacks upon BRUTUS and the rest, who are pronounced guilty of having withheld their knowledge from the people. They are not specifically mentioned, but their censure is an understood thing.

ANTONY. Have patience, gentle friends, I must not read it ;

⁹It is not ¹⁰meet you know how Cæsar lov'd ¹¹you.

¹²You are not wood, | you are not stones, | but | men ;

[CROWD : "Aye."]

¹³And, | being men, hearing the will of Cæsar,
It will inflame you, | it will make you mad :

¹⁴'Tis good you know not that you are his heirs ; |

¹⁵For if you should, | ¹⁶O, what would come of it!

FOURTH CITIZEN. ¹⁷Read the will ; we'll hear it, Antony ;

[Renewed cries of intense insistence developing to a general voice for the following line.

You shall read us the will, Cæsar's will.

ANTONY. ¹⁸Will you be patient? will you stay awhile?

I have o'ershot myself to tell you of it :

¹⁹I fear I wrong the honourable men

Whose daggers have ²⁰stab'd Cæsar ; I do fear it.

[A shout of great anger.

FOURTH CITIZEN. ²¹They were traitors : honourable men!

ALL. The will! the testament!

SECOND CITIZEN. They were villains, murderers : the will! read the will.

ANTONY. ²²You will compel me then to read the will ?

[CROWD : "Aye."]

[20] He raises the will above his head on this word to provoke their anger and to make the intention of his 'fears' perfectly clear.

[21] After the combined outburst this voice comes out from the R.C. This is followed by a supporting chorus of jeers from this particular group. Against this comes the cry for the will from those round the pulpit, so that we get a mixture of the two. Then the cries revert to the first group and this is

swallowed up by a universal demand for the will.

[22] After allowing them to declare themselves to his own enjoyment for a short while and looking all round the stage whilst doing so, he gradually quietsens them with his uplifted hand. This line is again putting his own wish into their mouths. He is strong and strikes the word 'compel'. A big 'Aye' comes from everybody after this and ANTONY feels that he has climbed the peak of his purpose and relaxes in satisfaction.

ANTONY is going to make sure of his weapon against BRUTUS and the rest. He has so far forged it. Now he is going to temper and shape it by a further exercise of their emotional condition that shall confirm their feelings by a graphic witness of the deeds of the 'honourable' men. Vehemence has passed for the time being and a quieter power is being assumed that rouses pity and intenser sympathy, forms of passion which are potent when converted into revenge for the object of their grief. So assume a treatment consistent with this required change.

Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend? ¹and will you give me leave?

ALL. Come down.

SECOND CITIZEN. Descend.

THIRD CITIZEN. You shall have leave.

ANTONY moves out of the pulpit and comes down the steps. As he does so the BEARERS of the bier lift it and bring it to c., the down-stage ones coming first, so that the head of the body is pointing l. The CROWD surge round as though eager to see the body for themselves, and these two CITIZENS thrust them away. When the BEARERS have deposited the bier ANTONY reaches it and dismisses them. They retire down to the lower entrance by the pillar. The CROWD surge round and ANTONY cautiously moves them away from the body on his "stand far off". Note that as he leaves the pulpit he tucks the will in his belt under his toga.

FOURTH CITIZEN. A ring; stand round.

FIRST CITIZEN. ²Stand from the hearse, stand from the body.

SECOND CITIZEN. ³Room for Antony, most noble Antony.

[CROWD: "Noble Antony."]

ANTONY. ⁴Nay, press not so upon me; ⁵stand far off.

Various CITIZENS appoint themselves to clear the CROWD back. They open out so as to clear the line of sight for ANTONY, whilst some squat or lie down in front—at a distance—and others do the same on the inner edge of the CROWD.

ALL. Stand back. Room! Bear back.

First observe the antithesis of quietness in the opening of this speech. It gives us a rest after the vehemence of the past and affords a means of generating a new and greater climax. It takes the action and prepares it for a fuller development. It is not an idle relief by any manner of means. In the general treatment of the speech realize the intention of the various dramatic values deliberately constructed and combined to develop the emotional sympathies of the CROWD in a more intense way. It is an actor's speech, constructed with an eye to effect. It is not merely spoken but felt, and with an observant eye upon those to whom it is addressed. Behind it all is a conscious government over which a mantle of judicious acting is thrown, and a sincerity which has purpose in its assumption. Its aim is to augment the pity for CÆSAR which when ripe is transformed to rage by the sudden exposure of the victim. The effect is, as we shall see, the complete weapon for ANTONY'S vengeance. Commence slowly, tenderly and quietly.

The notes accompanying this speech can only, at the most, serve to indicate something of its nature. It is beyond the power of such limited commentation adequately to disclose the full qualities of construction that go to its making. To the eye of an instinctive artist it is hoped that the sketch will prove an introduction to the highly skilful combination of technique and art that co-operates in this piece of fine dramatic writing. Beyond that, it has not the power to go.

ANTONY. If you have tears, prepare to shed them now.

You all do know this mantle: ⁶I remember

The first time ever Cæsar put it on;

⁷'Twas on a summer's evening, in his tent,

⁸That day he overcame the Ner vi i:

[CROWD murmurs.

⁹Look, | in this place ran Cassius' dagger through:

See what a rent the ¹⁰envious Casca made:

¹¹Through this | the ¹²well-beloved Brutus stabb'd;

[CROWD: low angry growl.

¹³And as he pluck'd his cursed steel away,

Mark how the blood of Cæsar follow'd it,

¹⁴As | rushing out of doors, | to be resolv'd |

If ¹⁵Brutus | so unkindly knock'd, or no: }

ACT III, SC. II

[1] Merely being very polite to them as though it were their due to ask them for their permission.

[2] This Citizen is at the back and is moving round the bier trying to urge the morbidly interested spectators to clear the ground for Antony.

[3] This one is up in the rostrum which has been filled with Citizens the moment Antony leaves it.

[4] As he is making his way towards the bier and to those who are pressing upon him to kiss his garments.

[5] This to those on either side and in front so as to leave an open space in front. Traditional business makes this appear to be a desire to be free from their odours. Whilst being a showy point, it is hardly likely that under the circumstances where he has pandered to them, he would risk any offence. He wants their favour, yes, their equality with himself. Quite true that inwardly he despises them, but he would never show it. He also feels no doubt that there is a danger of their uncovering the body for themselves, which is more than likely.

[6] With a quiet, ruminative emotion preserving it from being a mere statement of fact.

[7] Note the soft and gentle vowels of this line which enables him to express a fine tenderness. There is poetry with the design which saves the speech from becoming a piece of obvious theatrical trickery.

[8] He looks at them for a moment to prepare them for this reminder of CÆSAR'S process. His tone changes from its gentle sentiment into one of affirmation but not with any violence. The contrast with his preceding treatment makes it clearly effective if spoken with a kind of recollective note. Nervii is triyllabic, the one i being short and the other long. They were a warlike tribe of Belgic Gaul. Their country forms the modern province of Hainault.—Lemprière. Actually, CÆSAR'S conquest of the tribe took place seventeen years before his assassination. Plutarch and others mention the fact of CÆSAR'S rent robe being shown by ANTONY. Shakespeare thus combines two facts and makes drama if not strict history. See N.V., p. 177, note 180. The CROWD in their now emotional state react to this with sympathetic murmurs.

[9] ANTONY watching this, suddenly comes in with this sharp 'Look'. He is now beginning to add one effect upon the other. After softening them with sentiment he proceeds to show the murderer's signs. He stoops down and points out the various gashes, and having secured their attention after 'Look' he proceeds at a fairly rapid pace on this and the next line. Some of those who are sitting down in front rise to their knees.

[10] See note 5, p. 28.

[11] Having whetted their appetites with the two foregoing examples, he now reaches his principal object.

[12] Dwell upon this to point the epithet and the act.

[13] Now quicken the pace again and continue into the next line. The speed links up the action and hastens to that of the blood running after the dagger, as well as giving dramatic life to the idea of the lines.

[14] Hold the line a moment after this word and then proceed in a vivid manner, not hurried but very expressive.

[15] Colour this passage with the intense and abnormal feeling that builds the figure of speech. Bear in mind what ANTONY'S purpose is. He is leaving nothing to their own imaginations.

[16] He strikes this word and holds it for a moment and then proceeds with emotional emphasis, building up the dire nature of BRUTUS' action in this powerful way.

ACT III, SC. II

- [1] *He points this line with intense feeling.*
- [2] *He raises up his arms and apostrophizes the gods, thus augmenting his effect by this ascent into a devout grief. Remember once more that he is working upon their emotions. This line betrays the beginning of his tears. Keep it well restrained and not melodramatic.*
- [3] *As before, keep the emotion powerful but quiet. Make it convincing and not overdrawn.*
- [4] *He begins to quicken and work up to the word 'Ingratitude' which comes out strong and with the feeling of what it means. Note how the principal words now become highly expressive, moving with the emotion that coins them. It is a feature which always appears in the passages of highest feeling.*
- [5] *Having built up to this line which extracts the cruelly cultured by those preceding it he dwells on it with a poignant treatment.*
- [6] *Each of these two words acts its meaning. His voice comes down from its stronger register on the imitative nature of these words. Draw them out and make them eloquent.*
- [7] *He allows the tears to penetrate in his close sympathy with CÆSAR'S own tremendous feelings. His register has descended through the last phrase to a quieter one, but his emotion is great and convincing.*
- [8] *He begins to increase in pace and rise in pitch without dwelling upon his words.*
- [9] *Slow up on this and make it more emphatic. This also works up for the dramatic emphasis of the last three words.*
- [10] *CÆSAR'S blood stained the statue's base. Make this impressive but not noisy. Take each word in its expressive worth and draw out the sequence. A pause follows 'Cæsar' and as he says 'fell' his voice falls with the word.*
- [11] *Emotional, but deep and not loud. Both technically and aesthetically this declension is necessary from the higher pitch because it gives rest, it varies and it makes his own effect more compelling, enabling him to obtain a balance to the more violent outbursts so that his emotion is artistically poised and not overwrought in one direction which would make it tiresome.*
- [12] *He again quickens, and on this line rises to an anguished note which culminates in the next line.*
- [13] *This is metaphorical for saying that they came under the power of the assassins.*
- [14] *He has successfully played upon every string and reached down to their hearts. Take these three and a half lines with a sincere and sympathetic treatment. He is now preparing for the greatest of his effects and is nursing their pity to its fullest development.*
- [15] *i.e., covering, that which merely encloses him.*
- [16] *Manage this final phrase to obtain the full dramatic effect it constructs. He assumes a sharper, arresting tone in the first three words and stoops down, taking hold of the covering over CÆSAR'S face. Then he waits until they all are looking at him. He then proceeds, taking each phrase separately with a rising emphasis that strikes the important words with the bite of his own keen passion trembling with its urgent thirst for this final and fatal achievement. Note how he gathers his facts together. He compels the attention of the sobbing crowd, then announces the object of their grief, then its mutilated condition and with a sudden well-timed move reveals the body on the word 'traitors'. It is a piece of clever manipulation consummated by a wait after 'with' so that their anticipation, strained to the full, is ready to be turned to rage by what it sees almost*

¹For Brutus, | as you know, | was Cæsar's angel :

²Judge, O you gods, how dearly Cæsar lov'd him!

³This was the most unkindest cut of all ;

⁴For when the noble Cæsar saw him stab,

⁵Ingratitude, more strong than traitors' arms,

⁶Quite vanquish'd him : ⁷then burst his mighty heart ;

⁸And, in his mantle muffling up his face,
Even at the base of Pompey's statua,

⁹Which all the while ran blood, | ¹⁰great Cæsar | fell.

[CROWD : low groan and silent weeping.]

¹¹O, what a fall was there, my countrymen!

¹²Then I, and you, and all of us ¹³fell down,
Whilst bloody treason flourish'd over us.

[Audible sobs from the CROWD, especially from the women.]

¹⁴O, now you weep, and I perceive you feel

The dint of pity : these are gracious drops.

Kind souls, | what | weep you when you but behold

Our Cæsar's ¹⁵vesture wounded? ¹⁶Look you here,

Here is himself, | marr'd as you see, | with | traitors.

ANTONY remains by the bier whilst these cries are going on. They are full of poignancy and follow one another with instantaneous sequence, turning from woe to wrath until the whole CROWD is mad for blood. Note the swift but decided development from one passion to the other. Grief first, swelling up to the madness for revenge. During this pandemonium Octavius' Servant makes his exit down L., taking the news of what is happening to his master.

FIRST CITIZEN. O piteous spectacle!

SECOND CITIZEN. O noble Cæsar!

THIRD CITIZEN. O woful day!

FOURTH CITIZEN. O traitors, villains!

FIRST CITIZEN. O most bloody sight!

SECOND CITIZEN. ¹⁷We will be revenged.

[¹⁷ This line comes out with a fierce vehemence from the centre elevation on the rostrum. It is the note of battle. Immediately the whole multitude as it were catch fire. They attack the Magistrates down L., who flee for their lives. Antony, realizing that the 'game's afoot', darts up to the C. elevation on the rostrum. Amid the confusion this must be watched for and the space cleared. There is a short period of enormous eruption of destructive passion, but a conscious eye must be kept on ANTONY. The moment he opens his arms the noise must ease so that something at least of his voice may be heard in his 'Stay, countrymen'.]

ALL. Revenge! About! Seek! Burn! Fire! Kill! Slay!
Let not a traitor live!

ANTONY. Stay, countrymen.

FIRST CITIZEN. ¹⁸Peace there! hear the noble Antony.

SECOND CITIZEN. ¹⁹We'll hear him, we'll follow him, we'll die with him.

This speech abandons all subtlety and pause. He has at last set light to the inflammable rage and now he is intent upon feeding the flames. The whole piece is swift and vehement with occasional duelling upon certain principal lines that gain in rhetorical power what they yield in pace. ANTONY exposes his true feelings here, deriding BRUTUS and the rest with biting sarcasm and asking with an unleashed emotion for the uprising of Rome.

ANTONY. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.

They that have done this deed are ²⁰honourable ;

[CROWD : a derisive yell.]
What private ²¹griefs they have, alas, I know not,

immediately after the word 'traitors' is hurled out. Any who are still sitting rise to their knees.

[¹⁸ This comes from the pulpit L., which is now occupied with CITIZENS.]

[¹⁹ This line can be split up among three Citizens. The first voice comes from R., the second from down L. and the third from a Citizen who is on the steps C. in front of Antony and who turns and delivers his words with tremend-

ous gusto. After each phrase there is a responsive cry from the Crowd, and these cries work up in strength until the final one is an enormous yell. It shows how completely Antony has won their favour.

[²⁰ This is hurled out with seething irony. Note how he now returns to his earlier matter and converts it into a consuming fire.]

[²¹ i.e., grievances.]

That made them do it : ¹they are wise and honourable,
And will, no doubt, with ²reasons answer you.
³I come not, friends, to ⁴steal away your hearts :
I am no ⁵orator, as Brutus is ;
But, | as you know me ⁶all, | ⁷a plain | blunt | man,
That love my friend ; ⁸and that they know full well
That gave me ⁹public leave to speak of him :
¹⁰For I have neither ¹¹wit, nor words, nor worth,
Action, nor utt'rance, ¹²nor the ¹³power of speech,
¹⁴To stir men's blood : | ¹⁵I only speak | right on ;
¹⁶I tell you that which you yourselves do ¹⁷know ;
¹⁸Show you sweet Cæsar's wounds, | poor poor dumb mouths,
And bid them speak for me :

In the remaining part of this speech we reach the assembled purposes of all that has preceded it. It needs a very careful treatment. Speed, no. The strength and effect lies in the words themselves and their insurrectionary urge. Take each phrase as though it were creating that event, strength and great strength forging the construction and the vocabulary, rising from the first incisive tones of the substituted names, itself an arresting dramatic notion, to the incensing emphasis of 'Would ruffle up your spirits', where every word as well as those that succeed is a throes of endeavour until he reaches 'that should move . . .', when his labour increases and his pace becomes more weighted with his purpose as it climbs to the direct order to mutiny. On this last ascent his voice grows more rhetorical, his words slower, until his final 'mutiny' stands detached in position and strength. A gesture accompanies this last word, which grows from an earlier pointing to the stones rising round to the right on rise and then in front and up with the final word.

¹⁹But | were I Brutus, |

And Brutus | Antony, | there were an Antony
Would ruffle up your spirits, | and put a tongue
In every wound of Cæsar, | that should move
The stones of Rome to rise—and—mutiny.

ALL. ²⁰We'll mutiny.

FIRST CITIZEN. ²¹We'll burn the house of Brutus.

THIRD CITIZEN. ²²Away, then! come, seek the conspirators.

[The CROWD yells and their movement must be unitedly
impulsive.]

ANTONY. ²³Yet hear me, countrymen ; yet hear me speak.

ALL. ²⁴Peace, ho! Hear Antony. Most noble Antony!

ANTONY. ²⁵Why, friends, you go to do you know not ²⁶what : |
Wherein hath Cæsar thus deserv'd your ²⁷loves? |
Alas, you know not ; | I must tell you then : |
You have forgot the will I told you of.

ALL. ²⁸Most true : the will! Let's stay and hear the will.

ANTONY. ²⁹Here is the will, | and under Cæsar's seal.

³⁰To every Roman citizen he gives, |

³¹To every several man, | ³²seventy-five ³³drachmas.

SECOND CITIZEN. ³⁴Most noble Cæsar! ³⁵we'll revenge his death.

THIRD CITIZEN. ³⁶O royal Cæsar!

[22] From up R. There is a swift general movement towards R. [See note at end of scene.]

[23] This must be anticipated by the CROWD and their cries die down. They stop dead.

[24] From up at the R. back elevation. Note the inflexion on 'noble'. This shows their flattery. They sweep back.

[25] Keep up the pitch of the scene.

[26] A dead pause.

[27] Another pause. These pauses both steady the scene and at the same time expose the blind nature of their passion. They also lead up to the return to the will episode, which if not thus made of consequence becomes an anti-climax.

[28] They flood back across the stage and fill it once more. Make their treatment of this line intensely eager.

[29] He holds up the unrolled will which he has carried in his belt, with the seal hanging down. Make this line strong.

[30] He can read from it if he wishes to, but a better effect is gained if he looks at them while addressing them and beats out his lines with his forefinger. Everything now is spoken with a very careful emphasis. Weigh out the approach to the bequest with slow and deliberate measure.

[31] Slower still.

[32] Wait to create an expectant pause and then bring out the following words, with great emphasis. This causes the CROWD to go wild with excitement and the thirst for revenge.

[33] A drachma was equal to ninepence three-farthings.

[34] This comes from the steps over L.

[35] This from the Citizen on the C. steps. Others round the bier go down on their knees and kiss the mantle.

[36] From a Citizen kneeling beside the bier. The word 'royal' is used only in an appreciative sense.

ACT III, SC. II

[1] Again a scathing reiteration. Make the most of it.

[2] i.e., clever arguments. He is attacking the art of eloquence and persuasive tongues.

[3] Keep the pace going.

[4] i.e., capture by the craft of mere words. This is a word of wonderful eloquence as it is used here. What could better describe the art that deceives and draws away from truth to false satisfaction than stealing.

[5] i.e., an eloquent speaker, manipulator of words. It is used with intense irony.

[6] i.e., all of you.

[7] Take these two phrases with a slower pace and firm strength.

[8] He assures them that the CONSPIRATORS were aware of his feelings, and that he has not been acting deceitfully even in this.

[9] i.e., leave to speak of him in public.

[10] Ease from the purely declamatory and continue with a sustained swiftness striking the inflected words.

[11] i.e., cunning. The concentrated nature of this line is due to his urgency of feeling, his wrought-up spirit. He is burning with the desire to reveal himself and that he trusts to facts, not to mere words or popular qualities for his appeal. The redundancy is simply due to this earnestness to reach his point over to them. In this line the strength commences by alliteration and in the succeeding one by the redundancy which develops at his meaning and does not merely repeat it.

[12] Slow up slightly on this because it reaches his meaning and contributes towards the following principal phrase.

[13] Strike this word. Not merely words but the power of eloquence is what he lacks. He has implied this in his preceding references, but here he gets his meaning free.

[14] Maintain the importance of this line and follow it with a very slight pause to govern the power of these two principal phrases.

[15] Here his voice rings out with a strong passionate note that has an emotional appeal behind its declaration. He is urging his whole desire to effect its consummation and it is this tremendous appeal behind the speech that makes it so compelling. 'Right on' means with the directness of honesty, not the complexity of clever argument seeking to steal their minds from the truth.

[16] Leaving the more thrusting character of the last line, he becomes purely informative, but vehemently so.

[17] i.e., things they know for themselves to be true as opposed to others which are told, but are not part of their own experience. He is probably referring to the crown incident on the Lupercal.

[18] His emotional urge is rising to its full climax and his voice is charged with poignant grief.

[19] There is scarcely a pause between the last phrase and this word. It is necessary to observe this binding process in order to preserve the tension. He goes almost at once to 'but', which he strikes with arresting force and then pauses for a second. This preserves the grip as well as allowing for the change of idea. Now the grief changes to an intense concentration of spirit in one final determined effort to evolve the dire calamity he hopes for and has exerted his utmost powers to achieve. He takes these following phrases separately, collecting the minds of his hearers in the grip of each by his intense tone and binding virility, commencing in a low pitch which gradually heightens towards the final word.

[20] The CROWD have been caught up by his fervour and, without a second's pause as though their spirit and ANTONY'S were one, burst with this resolve.

[21] From the steps C. as he turns and faces the CROWD.

ACT III, SC. II

- [1] After an arresting pause following 'Moreover', continue with a quicker pace up to 'Tiber'. There is no need for dwelling upon this as it will interfere with the climax if made of too great accent. Make it bold but without the lingering emphasis of the former speech.
- [2] His outer gardens. They were very extensive. See N.V., 138, note 258.
- [3] i.e., wooded retreats. From Anglo-Fr. (herber, O.Fr. herbler, a place covered with grass or herbage.—Lat. herbarium, a collection of herbs, from herba, grass, herb. The final acceptance of arbour was probably aided by the natural tendency to connect it with the Lat. arbor, tree, or It. arborata, bower.—See O.E.D. The sense of a leafy enclosure began from the 16th c.
- [4] Just a little slower here to mark the additional benefit to their heirs and its perpetuity.
- [5] i.e., pleasures for common enjoyment. On this he begins his ascent to the height of the finale.
- [6] He raises the will on high and lets himself go at the top of his voice.
- [7] This is from everybody.
- [8] From the Citizen on the C. steps, who turns front and also lets himself go.
- [9] Shakespeare apparently used windows indiscriminately both for the opening and the shutter.—N.V., 185/270. Roman windows were sometimes merely openings over which shutters were drawn when required. Plutarch alludes to the fact that the CROWD plucked up forms, tables and stalls about the market-place and used them for fuel. Shops surrounded the Forum on two sides, but those on the North were cleared away by CÆSAR to make room for his Basilica.
- [10] ANTONY has watched the preceding operations with exhilarated spirit. After the CROWD has disappeared he enjoys the realization of his success and his two lines work up to full pitch of almost wild joy, opening his arms wide on 'wilt'.
- [11] i.e., in action, as opposed to being an idea as it has hitherto been.

ANTONY. Hear me with patience.

ALL. Peace, ho!

ANTONY. ¹Moreover, | he hath left you all his ²walks, His ³private arbours and new-planted orchards, On this side Tiber; ⁴he hath left them you, And to your heirs for ever; ⁵common pleasures, To walk abroad and re-create yourselves. ⁶Here was a Cæsar! when comes such another?

FIRST CITIZEN. ⁷Never, never. ⁸Come, away, away! We'll burn his body in the holy place, And with the brands fire the traitors' houses. Take up the body.

A group of sturdy CITIZENS raise the bier and move off R. The CROWD makes a general exit through all openings off R. Others can leap over the structure at the back of the stage. Every CITIZEN is showing the spirit of a wild riot and crying out these lines or repeating others that have appeared in the text and are of a suitable nature. Don't make the exit too long in duration. The scene has practically finished, the main object of their mutiny achieved and the rest is merely a subsidiary effect. Keep up the cries until the very end of the scene, although well in the distance.

SECOND CITIZEN. Go fetch fire.

THIRD CITIZEN. Pluck down benches.

FOURTH CITIZEN. Pluck down forms, ⁹windows, any thing. [Exeunt CITIZENS with the body up R.]

ANTONY. ¹⁰Now let it work. *Mischief*, | thou art ¹¹afoot, Take thou | what course | thou wilt.

The retention of this short scene is optional. If played, it must be swift and without pause after ANTONY's last line. The SERVANT (same as in the last scene) re-enters from down L. above the pillar. He moves on as though he has travelled at express speed and delivers his vital message. That this is the same SERVANT as appeared at the end of the last scene seems to be certain as he returns with a message that OCTAVIUS has already come to Rome, which bears a relationship to ANTONY's earlier injunction to warn OCTAVIUS against coming. He was introduced into the earlier part of this scene, as ANTONY requested, and made his exit in the riot over CÆSAR's corpse. As he appears ANTONY moves quickly down to him L.C. The function of the scene is to continue the action by giving us a final and vivid development in the fact that Brutus and Cassius are rid like madmen through the gates of Rome. This consummates the work of ANTONY and crowns it with success. It makes the scene complete.

[How now, fellow!

SERVANT. Sir, Octavius is *already* come to Rome.

ANTONY. Where is he?

SERVANT. He and Lepidus are at Cæsar's house.

ANTONY. And thither will I straight to visit him.

He comes upon a ¹²wish. Fortune is ¹³merry, And in this mood will give us any thing.

SERVANT. I heard him say, Brutus and Cassius Are ¹⁴rid like madmen through the gates of Rome.

ANTONY. ¹⁵Belike they had some notice of the people, How I had mov'd them. Bring me to Octavius.]

Lights dim quickly on the word cue. The CROWD noises continue, although much more distant.

Note on the Crowd movements. The movement to the R. and back again after ANTONY's exposure of the body should be done as one man. This is important because it shows the united mind produced by ANTONY's oratory and government of his resources and dramatizes the emotional urge to which he has now roused them. But it must be united in action and voice.

- [12] The success of ANTONY's endeavours now makes it desirable for OCTAVIUS' presence. Rome is no longer a dangerous Rome for him now. Take this speech with a swift relish. He is on the crest of the wave of his achievement.
- [13] i.e., happily disposed towards him.
- [14] i.e., ridden.
- [15] The pace stops, ANTONY's face turns towards R. where the cries of the CITIZENS are heard. A faint smile creeps into it and then in an ironical and quiet tone he enjoys this last thrust. Then he turns to the SERVANT and resumes his active note with a sharp order. He makes to go down L. as the lights fade out. Notice in this speech means observation. They had perhaps taken some note of what was happening. The line is phrased to the mood which expresses a signal fact in a casual way in order to develop its irony.

[SCENE III]

The second pair of grey curtains, B in Groundplan I.

A street.

Critical observations upon scenes, their meaning and values in this edition are not carried beyond the point of practical service. In most modern productions, the curtain comes down on the last scene as on the end of an act. Shakespeare's intention in this short scene is fairly obvious. He simply wishes to show the practical effect of ANTONY'S incitement carried to a demonstration of violence upon an individual. In its general composition it draws two distinct human elements; the cultured, self-possessed scholar and poet and the coarse, revolutionary citizens, grossly self-assertive, pugnaciously humorous, and proud of that undisciplined passion which flashes up at anything which even suggests itself as being antagonistic. It is an eternal picture, true for all times. It will be noted that they kill CINNA with a ghastly joke on their lips, a sardonic touch but faithful to nature. Plutarch furnishes the source of the scene.

Cinna the Poet enters between the curtains. He wears a plain white toga (toga virilis). He comes down c. meditatively. When he reaches there he pauses for a moment and then speaks in a cultured and a thoughtful way. Note that the scene is played in daylight. CINNA's reference about 'to-night' is to backward, not present time.

CINNA. I dreamt to-night that I did feast with Cæsar,
And things unluckily charge my ¹fantasy :
I have no will to wander forth of doors,
²Yet something—leads me—forth.

The CROWD noises swell up and then a group of CITIZENS enter from R. They are dishevelled, and some carry bludgeons and some others are smeared with blood. The FOURTH CITIZEN is slightly drunk. They enter just as CINNA turns to go R. He stops dead. Some come to R.C., whilst others go round behind CINNA to L., including the SECOND and THIRD CITIZENS. If possible have a large number on the stage, both for effect and also to enable them to mask CINNA at the end when he is borne down, presumably to be torn to pieces.

FIRST CITIZEN. What is your name?

SECOND CITIZEN. ³Whither are you going?

THIRD CITIZEN. Where do you dwell?

FOURTH CITIZEN. ⁴Are you a married man or a bachelor?

[A laugh from some of the CROWD.]

SECOND CITIZEN. Answer every man ⁵directly.

FIRST CITIZEN. Ay, and briefly.

FOURTH CITIZEN. Ay, and ⁶wisely.

THIRD CITIZEN. Ay, and truly, you were best.

CINNA. ⁷What is my name? Whither am I going? Where do I dwell? ⁸Am I a married man or a bachelor? ⁹Then, to answer every man *directly and briefly, | wisely and truly :* ¹⁰*wisely* I say, I am a bachelor.

SECOND CITIZEN. That's as much as to say, they are fools that marry: you'll bear ¹¹me a bang for that, I fear. ¹²*Proceed ; | ¹³directly.*

ACT III, SC. III

SCENE III

A street.

- [1] i.e., my mind is being filled with notions of ill-omen. 'Fantasy' is here used in the sense of imagination, purely as a faculty. Its root meaning is to make visible. See previous notes on this word and phantasma. Note the peculiar use of unluckily, which is used in the sense of nature, not manner. 'To-night' in the line above means last night. For the explanation of this, see M. of V., note 4, p. 28.
- [2] Speak this line with the strong sense of being irresistibly impelled.
- [3] He proceeds to L. as he enters and goes hurriedly round to cut off CINNA'S retreat, accompanied by the Third Citizen, who drops down below him. Let these three lines be spoken sharply and swiftly, consistent with the intense nature of the scene as far as these men are concerned. They are like beasts after their prey.
- [4] This man is not incoherently drunk, but just sufficiently so to be coarsely and aggressively facetious. He enters below the First Citizen.
- [5] i.e., without any indirect methods. They want plain facts, not eloquence, such as they have had from BRUTUS.
- [6] Carefully in regard to what you do say. They are not tolerating any aggressiveness or insults.
- [7] Very collectedly. CINNA is not in the least bit ruffled, but wears the composure of his class and cultured mind, as well as manifesting the modesty of true courage against the CITIZEN'S boorishness. He weighs each of their questions with care and deliberately notes them.
- [8] He indicates the FOURTH CITIZEN down R. with his finger as he remembers this very important [sic] question.
- [9] He deliberates just for a moment and then measures out his reply in a careful and gentle way, looking at the respective questioners as he touches the adverbs.
- [10] This word is used in the double sense of being wise in avoiding marriage and of answering wisely as requested. There is a suggestion of dry humour in this.
- [11] i.e., the ethical dative—'You'll bear a bang to my credit'. He is not satisfied with CINNA'S style and feels that he is not answering in a direct way, but with a play upon words. He becomes threatening.
- [12] Abruptly.
- [13] Peremptorily. See note 5, above.

ACT III, SC. III

[1] *Again, a double meaning.*

[2] *This Citizen moves up to Cinna aggressively.*

[3] *Without the slightest disturbance and very nicely.*

[4] *Again, very simply and nicely. This form of treatment makes the following episode more repellent.*

[5] *The FIRST CITIZEN sees red immediately. He goes behind CINNA and grips him by the throat.*

[6] *Going up to him with a wild laugh at his grim joke. Blood-lust demands his life at any cost.*

[7] *By this time he and the other leaders have reached CINNA and are grappling with him, and on this line they bear him down. The remainder of the Citizens close round, just leaving the centre group visible.*

[8] *With a brutal laugh.*

[9] *The Crowd close right round the group.*

[10] *There is a final scream from CINNA. A knife is lifted up and brought down for an obvious and grim purpose. The CITIZEN breaks out of the CROWD with his blood-stained knife and leaves the others to the rest of the task. He gets busy directing the CITIZENS, who are madly excited, and rushes through his speech.*

CINNA. ¹Directly, I am going to Cæsar's funeral.

FIRST CITIZEN. ²As a friend or an enemy?

CINNA. ³As a friend.

SECOND CITIZEN. That matter is answered directly.

FOURTH CITIZEN. For your dwelling, briefly.

CINNA. Briefly, I dwell by the Capitol.

THIRD CITIZEN. Your name, sir, truly.

CINNA. ⁴Truly, my name is Cinna.

[A yell of anger from the CROWD.]

FIRST CITIZEN. ⁵Tear him to pieces; he's a conspirator.

CINNA. I am Cinna the poet, I am Cinna the poet.

FOURTH CITIZEN. ⁶Tear him for his bad verses, tear him for his bad verses.

CINNA. I am not Cinna the conspirator.

FOURTH CITIZEN. ⁷It is no matter, his name's Cinna; ⁸pluck but his name out of his heart, and turn him ⁹going.

[A brutal laugh from the CROWD.]

THIRD CITIZEN. Tear him, tear ¹⁰him! Come, brands, ho! fire-brands: to Brutus', to Cassius'; burn all: some to Decius' house, and some to Casca's; some to Ligarius': away, go!

[Exeunt.]

Quick dim on the word cue and lower tabs.

It will be seen how this scene brings a completeness to the act as a dramatic quantity. CÆSAR has been slain; the CONSPIRATORS have ascended in achievement and descended in confusion. Thus is the note of tragedy established for what was thought to be a purgative, and universal benefit by BRUTUS is turned to woe and out of his sacrifice has arisen the demon bastard of Murder with its cry of 'Havoc!' in place of the looked-for spirit of peace and goodwill with its blessing of liberty.

ACT THE FOURTH

[SCENE I

A house in Rome.

The same set as Act II, Scene II (Illustration 3, page 34).

A table and three stools round it are placed c. By the L. of the table stands a capsa or bookcase containing scrolls. A scroll is on the table together with a pen and inkstand. By each column R. and L., is a candelabrum bearing a lamp which is unlighted. (See Plates I and II in the preface for these properties.)

This short scene introduces the Fourth Act of the play, whose function will be more fully dealt with in the note preceding the third scene. Coming after the tremendous pitch of the last act, it gives a respite to the action by its quieter nature and so heightens the effect of the more intense passages that come both before and after. It is more a study of character than a dramatic episode. ANTONY has been brought into the play with a great emphasis and the effect gained by his work in the oration scene is brought to season this scene purely by the interest that that appearance has attached to him. Thus with this credit value Shakespeare opens his new act and, likewise, new development, by introducing a character which is now one of the principal ones of the play (since in ANTONY and BRUTUS the action is now centred), and commences with his fresh and well-established interest, out of which he creates a contrast for BRUTUS in his later appearance. The scene is at once relaxing and transitional, yet carrying with it an hereditary interest aroused by its preceding period.

ANTONY is discovered seated above the table, with LEPIDUS on his R. and OCTAVIUS on his L. All are dressed in their prætexta togas. ANTONY has the scroll opened before him and the pen in his hand.

ANTONY. ¹These many then shall die ; their names are ²prick'd.

OCTAVIUS. ³Your brother too must die ; consent you, Lepidus?

LEPIDUS. ⁴I do consent—

OCTAVIUS. ⁵Prick him down, Antony.

LEPIDUS. ⁶Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.

ANTONY. ⁷He shall not live ; look, with a spot I damn ⁸him.

⁹But, Lepidus, go you to Cæsar's house ;
Fetch the will hither, and we shall determine
How to cut off some ¹⁰charge in legacies.

LEPIDUS. ¹¹What, shall I find you here?

OCTAVIUS. Or here, or at the Capitol. [Exit LEPIDUS R.]

ANTONY. ¹²This is a ¹³slight ¹⁴unmeritable man,
Meet to be sent on errands : is it fit, |

ACT IV, SC. I

ACT IV

SCENE I

A house in Rome.

[1] Businesslike and to the point.

[2] See note 31, p. 52.

[3] Indicating LEPIDUS.

[4] Quite firmly. He is a tried and valiant soldier.

[5] Come in quickly with this. ANTONY pricks another name on the list.

[6] LEPIDUS proceeds determinedly.

[7] ANTONY first looks at him, but does not register any emotion. This is a tit-for-tat bargain which ANTONY has to obey. He doesn't quite like it, but it has to be done. He writes the name down. It was not on the list.

[8] He pricks it.

[9] He is not taking any more chances with LEPIDUS and so politely gets rid of him.

[10] i.e., expense (by cutting out legacies). Note how in these few opening lines the character of the man has been so clearly established.

[11] Rising.

[12] The business-like methods of LEPIDUS and his demands for ANTONY'S signing his nephew's life away have aroused feelings which, carefully concealed before, although evidenced in the act of getting rid of him, now come out in a burst of bitter contempt as he flings down the pen.

[13] i.e., miserable, trivial, used merely as an opprobrious term.

[14] i.e., one who merits nothing ; worthless.

ACT IV, SC. I

- [1] *i.e., the world as governed by three men. It is threefold because it is shared by them as principal rulers.*
- [2] OCTAVIUS is not passionate, but is firm and, obviously, not at all afraid of ANTONY.
- [3] *Lat., proscrib-ere, to write in front of; to write before the world; to proclaim a person to be outlawed and/or condemned to death.*
- [4] ANTONY is heated but not violent. The speech is moderate in speed. Don't rush it, but keep it contemptuous. Preserve its character.
- [5] *i.e., honours which will bring them bad repute. Slander is from a source which means a stumbling-block, a trap. This source, Anglo-Fr. esclandre, O.Fr. esclandre, was an alteration of escandle, from Lat. scandalum.*
- [6] Point this line with a slight emphasis.
- [7] Just the slightest pause after this word to emphasize it as well as what follows it.
- [8] Merely an epithet used as an intensive to illustrate his unwanted state.
- [9] *i.e., on.*
- [10] Calmly and entirely unaffected by ANTONY'S diatribe. He is himself a man of high courage, tolerant here but later in the play showing his authority over ANTONY.
- [11] Sharply, but don't make him noisy.
- [12] *i.e., for him.*
- [13] To turn or wheel. Pronounce the *i* as in time. It was a name used in relationship to horse-management.
- [14] *i.e., bodily.*
- [15] *i.e., degree. To taste a thing is to sample a certain amount of it. Hence amount-degree.*
- [16] *i.e., weak, without any sterling, virile qualities. Notice how ANTONY reverts to this particular form of opprobrium. Before he was slight and unmeritable.*
- [17] *i.e., addicted to.*
- [18] The Folio reading is objects, arts, which has been changed at different times to abject orts, abject arts. Taking the present reading of the Cambridge text it can be accepted in the senses of the following words. Abjects, things discarded (*lit. cast away*); orts, things left over (fragments of no value, the word meaning fragments of food, scraps), whilst imitations simply means the following of other men's ideas, the most expressive words being used by ANTONY to suggest the contempt that he feels. He is simply amplifying his epithet, 'barren-spirited', a predominant thought in his mind which gives his incensed tongue an imitative vocabulary.
- [19] Dismiss with impatience as one not to be too tolerated. 'Property' means something subjective. It is another derisive epithet of expressive quality.
- [20] Leave the contempt and come to business. Keep the speed moderate but emphatic and the treatment colloquial. We are now reaching the active plot once again. Here it is introduced and later in the play developed.
- [21] This is the principal line of the passage. Strike it, but not with any rhetorical strength.
- [22] The Second Folio followed by the rest reads 'and our best means stretched out'. *F₁* is the present line. Its meaning is let our means be reviewed, stretched open for examination.
- [23] He rises, rolling up the scroll. He then comes down R. of the table.
- [24] *i.e., how uncertain matters may be best considered. Note the elliptical nature of the construction at this point, 'sit in council' meaning to sit in council in order to discuss.*
- [25] Rising and speaking firmly.
- [26] He comes up to Antony and speaks quietly but significantly.

The ¹three-fold world divided, | he should stand |
One of the three to share it?

OCTAVIUS.

²So you thought him,

And took his voice who should be prick'd to die
In our black sentence and ³proscription.

ANTONY. ⁴Octavius, I have seen more days than you :

And though we lay these honours on this man,
To ease ourselves of divers ⁵slanderous loads,
He shall but bear them as the ass bears gold,
⁶To groan and sweat under the business,
Either led or driven, as we | ⁷point the way ;
And having brought our treasure where we will,
Then take we down his load and turn him off,
Like to the empty ass, to ⁸shake his ears
And graze ⁹in commons.

OCTAVIUS.

¹⁰You may do your will :

But he's a tri'd and valiant soldier.

ANTONY. ¹¹So is my horse, Octavius, and for that

I do appoint ¹²him store of provender :

It is a creature that I teach to fight,
To ¹³wind, to stop, to run directly on,
His ¹⁴corporal motion govern'd by my spirit.

And, in some ¹⁵taste, is Lepidus but so ;
He must be taught, and train'd, and bid | go forth ;
A ¹⁶barren-spirited fellow ; one that ¹⁷feeds

On ¹⁸abjects, orts and imitations,
Which, out of use and stal'd by other men,

Begin his fashion : ¹⁹do not talk of him
But as a property. ²⁰And now, Octavius,

Listen great things : Brutus and Cassius
Are levying powers : ²¹we must straight make head :

Therefore let our alliance be combin'd,
Our best friends made, our means ²²stretch'd ;

²³And let us presently go sit in council,
How ²⁴covert matters may be best disclos'd,
And open perils surest answered.

OCTAVIUS. ²⁵Let us do so : for we are at the stake,

And bay'd about with many enemies ;

²⁶And some that smile have in their hearts, I fear,
Millions of mischiefs.]

Lights dim quickly on the word cue. Lower Tabs and strike the columns, etc.

SCENE II

The First pair of grey traverse curtains.

Camp near Sardis. Before BRUTUS' tent.

After ANTONY, BRUTUS. This scene now introduces the leading character in its first new dramatic situation, the estrangement of itself from that other with which it has hitherto been so closely associated in the critical accomplishment of the catastrophe. This is a situation and one which is made the theme of the next big scene. Further observations of greater detail will be made in the introduction to that scene. Here we merely consider the situation for the purposes of determining the treatment of this interlude. Against the ascending ANTONY, proud, haughty and bitter, we see the modest, patient BRUTUS, meeting a bitter disappointment with dignity and quelling any slight tendency of passion that occurs. Thus character is played against character and a prelude to a scene of great power begun.

Drum. Enter BRUTUS, LUCILIUS, LUCIUS from L. TITINIUS and PINDARUS are discovered c., PINDARUS being on the L. of TITINIUS, BRUTUS comes to L.C. TITINIUS and PINDARUS salute BRUTUS. who returns it before speaking. BRUTUS, LUCILIUS and TITINIUS wear their red military tunics and over it their red cloaks, BRUTUS the paludamentum, TITINIUS the abolla. LUCIUS wears his white or cream tunic with a sagum. PINDARUS wears his red tunic with a sagum. All wear daggers (pugio) attached to their hips. Armour was not worn until battle was imminent.

BRUTUS. ¹Stand, ho!

LUCILIUS. ²Give the word, ho! and stand.

BRUTUS. ³What now, Lucilius! is Cassius near?

LUCILIUS. He is at hand; and Pindarus is come
To do you ⁴salutation from his master.

BRUTUS. He ⁵greeted me well. ⁶Your master, Pindarus,
In his own change, ⁷or by ill officers,
Hath given me some worthy cause to wish
Things done | undone: but if he be at hand,
I shall be ⁸satisfi'd.

PINDARUS. ⁹I do not doubt
But that my noble master will appear
Such as he is, | full of ¹⁰regard and honour.

BRUTUS. ¹¹He is not doubted. ¹²A word, Lucilius,
How he receiv'd you: let me be ¹³resolv'd.

LUCILIUS. ¹⁴With courtesy and with respect enough;
But not with such familiar ¹⁵instances,
Nor with such free and friendly conference,
As he hath us'd of old.

BRUTUS. ¹⁶Thou hast describ'd
A hot friend cooling: [ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony.

There are no tricks in plain and simple faith:
But hollow men, like horses ¹⁷hot at hand,

[A distant march, which draws nearer though never reaching
to full pitch.

Make gallant show and promise of their ¹⁸mettle;
But when they should endure the bloody spur,

ACT IV, SC. II

SCENE II

Camp near Sardis. Before BRUTUS' tent.

[1] This order means halt. He speaks as he walks to L.C. This walk is brisk. He is now in the field.

[2] Lucilius follows and turns and gives the order.

[3] He turns to Lucilius and speaks in a business-like way, but quite kindly.

[4] i.e., to give salutation or greeting to him.

[5] Accent this word. BRUTUS implies that he greets him well, but his actions are not consistent with this greeting.

[6] He turns to PINDARUS and speaks with a slight directness. He is not violent but restrained for reasons of caution that ill-feeling may not be suspected between himself and CASSIUS.

[7] He gains complete control of his feelings and speaks in a tolerant tone.

[8] i.e., informed by CASSIUS so that there is no more need to dilate upon the subject.

[9] PINDARUS is dignified but not arrogant. He is very loyal. CASSIUS spared his life.

[10] See note 1, p. 53.

[11] BRUTUS' reply matches the nobility of PINDARUS.

[12] He turns to Lucilius and moves with him a little down L. He is quiet and colloquial.

[13] See note 5, p. 50.

[14] LUCILIUS continues in a confidential manner.

[15] i.e., forms of address.

[16] BRUTUS takes this speech simply and without any bitterness. The sentiment that does flavour it is that of sadness. It is important to observe this treatment because immediately following it comes CASSIUS' passionate address and the contrast of the two characters must be established: here the enduring BRUTUS is making balanced observations as against the forthcoming heat of the impulsive CASSIUS.

[17] i.e., at the start.

[18] i.e., quality. Titinius and Pindarus move to R.C., where they stand looking off R. in the expectancy of CASSIUS' arrival.

ACT IV, SC. II

- [1] *This word is used transitively. They drop the high promise.*
 [2] *A contemptuous term for a horse. Origin unknown.*
 [3] *Note the inflexion in order to particularize the fact.*
 [4] *Now Sart, a town of Asia Minor, the capital of the old kingdom of Lydia.*
 [5] *i.e., courteously. Note BRUTUS' care to exhibit politeness. He is going to meet CASSIUS and not wait for him to come. Again he shows tact as well as patience.*

- [6] *Cassius comes up to Brutus and speaks with great heat.*
 [7] *BRUTUS' reply is one of sincere and kindly arrangement.*
 [8] *Keep up the heated and sharp treatment. He is eaten up with rage, and this complacent attitude of BRUTUS maddens him.*
 [9] *i.e., controlled. Those on either side of the stage tactfully turn away from the scene.*
 [10] *i.e., wrongful actions. One nature conceals the other.*
 [11] *BRUTUS restrains him by a strong though subdued remonstrance. He does not match CASSIUS' heated pitch, but at the same time he is authoritative without making the scene a public brawl.*
 [12] *See note 25, p. 18.*
 [13] *BRUTUS does not indicate them in any way other than by this reference. They are, of course, off stage.*
 [14] *i.e., quarrel. 'Wrangle' gives a better sense picture.*
 [15] *i.e., expound, fully explain.*
 [16] *He turns to PINDARUS on his R. PINDARUS at once turns to CASSIUS.*
 [17] *Brutus likewise turns to Lucilius, who at the same time turns to Brutus.*

They ¹fall their crests and like deceitful ²jades
Sink in the ³trill.] Comes his army on?

LUCILIUS. They mean this night in ⁴Sardis to be quarter'd ;
[The march ceases.

The greater part, the horse in general,
Are come with Cassius. [Trumpet-call off R.

BRUTUS. Hark ; he is arriv'd :
March ⁵gently on to meet him.

BRUTUS and LUCILIUS move a step or two towards C., when CASSIUS is quickly on the scene. He loses no time whatever in reaching BRUTUS. He enters R., comes to R.C., turns and calls off R. BRUTUS turns and does likewise L. The three '*Stand!*' are taken by various voices offstage on either side simultaneously during which CASSIUS, BRUTUS and the others salute. This all takes place in a very short space of time, so that there is no appreciable wait. CASSIUS wears his red tunic and military cloak (paludamentum) and a dagger attached to his belt.

CASSIUS. Stand, ho!

BRUTUS. Stand, ho! Speak the word along.

FIRST SOLDIER. Stand!

SECOND SOLDIER. Stand!

THIRD SOLDIER. Stand!

CASSIUS. ⁶Most noble brother, you have done me wrong.

BRUTUS. ⁷Judge me, you gods! wrong I mine *enemies*?

And, if not so, how should I wrong a *brother*?

CASSIUS. ⁸Brutus, this ⁹sober form of yours hides ¹⁰wrongs ;
And when you do them—

BRUTUS. ¹¹Cassius, be content ;
Speak your ¹²griefs softly : I do know you well.

Before the eyes of both our ¹³armies here,
Which should perceive nothing but *love* from us,
Let us not ¹⁴wrangle : bid them move away ;
Then in my tent, Cassius, ¹⁵enlarge your griefs,
And I will give you audience.

CASSIUS. ¹⁶Pindarus,
Bid our commanders lead their charges off
A little from this ground.

BRUTUS. ¹⁷Lucilius, do you the like, and let no man
Come to our tent till we have done our conference.
Let Lucius and Titinius guard our door. [Exeunt.

Everybody salutes and all except CASSIUS and BRUTUS make quick exits R. and L. The Curtains open and the two principals proceed into the tent.

SCENE III

ACT IV, SC. III

SCENE III

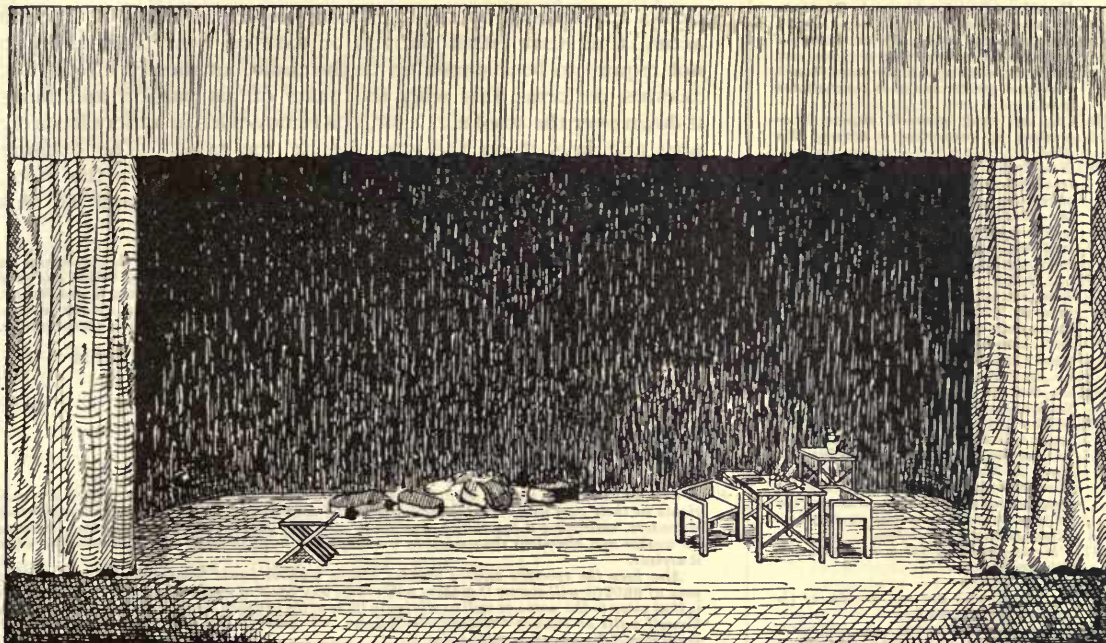


ILLUSTRATION No. 6

BRUTUS' tent.

The note preceding the foregoing scenes of this act have been prepared to a certain extent for this scene. The Fourth Act usually takes the situation created by the catastrophe and develops it to its further and final issue. In this play the development of that situation gives place to development of character since at the end of this act the situation of the action is precisely the same as at the opening. BRUTUS has been the leading character throughout, and where drama retires to a state of minor agency poetry comes in and leads the play on its course. For the interest of this scene is provided by the phases through which BRUTUS is made to pass; and his own reaction to the circumstances those phases produce, their effects balanced one against the other; and the cumulative effects of them alone are responsible for the great value of this scene. This is due to his manifestations of a high as well as a humble spirit, a facing of broken friendship, bereavement, and a threatening future with a great courage, the action of which creates his spirit, his character, and expresses that character in the nature of poetic refinement. The scene is like a book of several chapters which develop each other's units into a parable of sublime beauty. He is shown in weakness and in strength, in dignity and humility; face to face with the challenge of temporal power and finally by the grim spirit world and the dark power of evil fate. On the hidden frame of drama Shakespeare lays the grace of poetic

BRUTUS' tent.

The setting of this scene is bare and intentionally so since it is the complement to the action—the isolation of strong character in and its reaction to the element of an inhospitable fate.

ACT IV, SC. III

- [1] i.e., pronounced judgment against.
 [2] i.e., reported (by note or despatch).
 [3] i.e., ignored (by the authorities).
 [4] By the end of CASSIUS' speech BRUTUS has carefully laid his cloak on the stool. Here he advances towards CASSIUS. He replies with a firm tone. Don't make him just easy. He has powerful feelings that are strongly governed and must offer a strength to the scene though of a much quieter and more concentrated kind.
 [5] i.e., you made yourself appear ignominious by supporting a man of this kind.
 [6] Now CASSIUS adds more vehemence to his lines which gives this passage its proper character. If this is attempted too early the effect is lost here. Note the short and sharp syllables that make this speech and the smoother ones of BRUTUS' following reply.
 [7] i.e., little. This word is from Lat. nescious, ignorant. It has many developments from foolish, little, extravagant, from which last meaning it may have issued in a more modified sense of showy, and thence pretty or attractive.
 [8] i.e., its. See note 31, p. 10.
 [9] i.e., that every little offence should bring forth a comment upon itself.
 [10] With a well-governed directness, BRUTUS sends this home to CASSIUS. His pace is just moderate and his emphasis is more in his generally strong delivery than in the picked words. Give him the treatment of steadier balance as opposed to CASSIUS' more strenuous punctuation. Keep the characters defined.
 [11] This is figurative for a disposition to take bribes.
 [12] i.e., bargain.
 [13] i.e., those who are not worthy of the offices they bargain for.
 [14] This stroke of BRUTUS raises CASSIUS' temper to white heat. The subject of the quarrel becomes forgotten in the tempest of passion and his hand flies to his dagger, which he half draws. Notice again the value of the reserved treatment in the opening of the scene. He takes this line in a tone of utter consternation fused with intense heat. Then he realizes that it is BRUTUS that has spoken thus and the immediate impulsive rage passes as he thrusts his weapon back and proceeds with an anger that is repressed but earnest.
 [15] Without a pause BRUTUS hits again with a stinging tongue. He plays with his words, not hurrying but dwelling with a biting ease upon them. Here we have the repeated contrast of the characters once again. Also we see BRUTUS' spirit in its chastening mood, unsparring of its lash, no longer the tolerant but the merciless friend. The meaning of the passage is that CASSIUS' honouring of this practice by his own indulgence as well as by pleading for those who commit it causes chastisement, personified to give it its bigger meaning of destroying evil, to hide its head in shame because CASSIUS was once its most devoted instrument as BRUTUS recalls a moment later and now he is himself corrupt and a perverter of justice.
 [16] The Folio places a query after this word. Rove altered it to an exclamation mark, which has been adopted ever since. CASSIUS is for a moment amazed at this remark of BRUTUS and doesn't understand where chastisement comes into it. Hence the query is right and helps the sense because BRUTUS continues in answer to the question.
 [17] BRUTUS comes in with arresting strength. He is now taking charge of the scene. CASSIUS is getting a blow straight from the shoulder, and the immense facts of the past are thrust at him to bring him to correction. It is a speech of fire, senti-

ment and logic, characteristic of BRUTUS' quality, spoken with a fearless emphasis and solid passion. Don't make him noisy. His opening line has a just anger in it, and the rest follow obedient to the big feelings behind them.

As they move up into the scene, each one removes his cloak. These cloaks are fastened on the R. shoulder by a pin (fibula). For the actual time that either BRUTUS or CASSIUS wear them they do not require to be fastened on to the tunic but merely into shape. CASSIUS performs this with the haste of his passion and flings it down over the stool R.C. BRUTUS removes his in a more leisurely way and lays it on the stool beside the table. The opening positions into which they move are:—BRUTUS above the stool, CASSIUS C. Keep the stool well in to begin with and set this entire unit to allow for CÆSAR'S appearance.

CASSIUS commences more by sharp abruptness than by extreme vehemence. If he commences on too high or strained a note he has nothing left for the passages when matter is left behind and pure passion alone predominates. Here there is a subject of argument, not merely heated feeling. Remember that he is a man of character and therefore something solid must appear in him, otherwise the scene is a brawl. We have the clash of characters, and character there must be.

CASSIUS. That you have wrong'd me doth appear in this :
 You have ¹condemn'd and ²noted Lucius Pella
 For taking bribes here of the Sardians ;
 Wherein my letters, praying on his side,
 Because I knew the man, were ³slighted off.

From here until further notice, keep these two men directly facing each other. They are each giants in their own way, and this stationary and challenging attitude, with their conflicting characters, maintains a masculine consistency which is only broken when the stronger leaves the weaker and abandons the contest in contempt. It helps to make this point stronger when it arrives.

Also keep the speeches knitted together almost without pause between each. The steadier pace of BRUTUS will ensure that there will not be any effect of rushing. A powerful character is thus given to the scene as well as adding to those of the two men concerned. BRUTUS restrains himself until he reaches 'Remember March . . .' otherwise his necessary strength at that point would disappear in mere noise.

BRUTUS. ⁴You wrong'd ⁵yourself to write in such a case.

CASSIUS. ⁶In such a time as this it is not meet
 That every ⁷note offence should bear ⁸his ⁹comment.

BRUTUS. ¹⁰Let me tell you, Cassius, you yourself
 Are much condemn'd to have an ¹¹itching palm,
 To sell and ¹²mart your offices for gold
 To ¹³undeservers.

CASSIUS. ¹⁴I an itching palm!
 You know that you are Brutus that speaks this,
 Or, by the gods, this speech were else your last.

BRUTUS. ¹⁵The name of Cassius honours this corruption,
 And chastisement doth therefore | hide his head.

CASSIUS. ¹⁶Chastisement?

BRUTUS. ¹⁷Remember March, the Ides of March remember :
 Did not great Julius bleed for justice' sake?
 What villain touch'd his body, | that did stab, |
 And not for justice? ¹⁸What, | shall one of us, |
 That struck the foremost man of all this world
¹⁹But for supporting robbers, | ²⁰shall we now

ment and logic, characteristic of BRUTUS' quality, spoken with a fearless emphasis and solid passion. Don't make him noisy. His opening line has a just anger in it, and the rest follow obedient to the big feelings behind them.

[18] He brings this and the next line out with searching emphasis. It is the text of what follows and incidentally still shows the undisturbed regard that he had for CÆSAR. Note his use of the word 'villain' just before. It is his love for

CÆSAR that adds to his anger since he had to sacrifice him merely to find his confederates becoming baser still.

[19] 'Cæsar was but a favourer and suborner of all them that did robbe and spoile by his countenance and authority.'—Plutarch. Note the stress on supporting.

[20] From here he works up to the climax of three lines below by intense deliberation. Don't hurry. Make the whole passage compelling in word and phrase.

Contaminate our fingers with *base bribes*, |
And sell the mighty space of our large honours |
For so much *trash* | as may be grasped | *thus*?
¹I had rather be a dog, and bay the moon,
Than *souch* a Roman.

CASSIUS. ²Brutus, ³bait not me ;
I'll not endure it : ⁴you forget yourself,
To ⁵hedge me in ; I am a soldier, I,
Older in practice, abler than *yourself*
To make ⁶conditions.

BRUTUS. ⁷Go to ; you are *not*, Cassius.

CASSIUS. ⁸I am.

BRUTUS. ⁹I say you are *not*.

CASSIUS. ¹⁰Urge me no more, I shall forget myself ;
¹¹Have mind upon your ¹²health, tempt me no farther.

BRUTUS. ¹³Away, ¹⁴slight man !

CASSIUS. ¹⁵Is 't possible?

BRUTUS. ¹⁶Hear me, for I will speak.
¹⁷Must I give way and ¹⁸room to your rash choler?

Shall I be frightened when a madman ¹⁹stares?

CASSIUS. ²⁰O ye gods, ye gods ! must I endure all this?

BRUTUS. ²¹All *this* ! | *ay*, | *move* : ²²fret till your proud heart
break ;

Go show your *slaves* how choleric you are,
And make your *bondmen* tremble. ²³Must I ²⁴budge?

Must I ²⁵observe you? must I *stand* | and *crouch* |
Under your ²⁶testy humour? ²⁷By the gods,
You shall ²⁸digest the ²⁹venom of your ³⁰spleen,
Though it do ³¹split you ; ³²for, from this day forth,
I'll use you for my *mirth*, | *yea*, | for my *laughter*,
When you are ³³waspish.

CASSIUS. ³⁴Is it come to this?

BRUTUS. ³⁵You say you are a better soldier :

Let it appear so ; make your ³⁶vaunting *true*,
And it shall please me *well* : for mine own part,
I shall be *glad* to learn of noble ³⁷men.

CASSIUS. ³⁸You wrong me *every way* ; you *wrong* me, Brutus ;

³⁹I said, an elder soldier, not a better :

agony. He staggers to the stool R. where he collapses and buries his face in his hands.

[21] BRUTUS relentlessly pillories him. He is not showing any mercy. Incivility is his keynote and time his assistant to the scourge. Make the phrase tell by marking the important words, and neither hurry nor shout.

[22] i.e., fume or rage. From O.E. *fretan*, to eat.

[23] These questions are asked with scathing irony.

[24] i.e., wince, flinch. This line is quoted by the O.E.D. with other examples of this meaning after the Fr. *bouger*.

[25] i.e., be forced to respect your rage.

[26] i.e., heady, headstrong. Anglo-Fr. *testif*, -ive from *teste*, head.

[27] His irony changes to a fierce anger, deep and working up to 'split you'.

[28] i.e., eradicate, subdue by control.

[29] i.e., the bitter essence.

[30] The spleen was considered to be the seat of the emotions. Here, of course, it refers to a fit of passion.—N.V.

[31] This word receives the capital emphasis of the whole passage and the phrase lifts itself out in a flash of intense vehemence, not wild but merely a free development of

the highly heated feeling that has instituted the foregoing. On the end of this phrase there is a smothered cry from Cassius, who is still holding his face between his hands as he leans forward on the stool.

[32] His anger turns to biting ridicule. He takes his time to point almost every word. Rhetoric and vehemence give place to the ease of caustic, the ease that chooses irritative words to do its work with a just emphasis.

[33] i.e., possessed by passion.

[34] CASSIUS bitterly sobs out this line, his face still buried in his hands. He is in the same position as before.

[35] Now he changes to polite sarcasm. Keep the treatment colloquial and easy but expressive. The wave of intense anger has passed but he is still pungent in this aftermath.

[36] i.e., boasting, presumption.

[37] He moves to the lower corner of the table and idly picks up a scroll.

[38] Cassius rises impulsively, but remains where he is. His passion is emphatic but not so violent as before.

[39] This shows his state of mind when he said it. There is no doubt that he is quite honest in his belief.

ACT IV, SC. III

[1] He looks at CASSIUS for just a second's pause, in which words terminate but feeling continues. Then he continues in the tones of the utmost contempt. He keeps his eyes fixed on CASSIUS and does not move as yet.

[2] CASSIUS has no reply other than another bluster of temperament. His proud nature will not yield to correction even when administered in such a form as BRUTUS has given it. Inwardly he knows that he is a beaten man, and merely strives to retain some sort of ruined dignity by this petty assertion of himself. Thus his pride plumes itself with the great matter of BRUTUS' speech left ignored which makes him really look stupid.

[3] i.e., incite. It is not a duplication of bay as some would have it. CASSIUS is delivering an injunction roused by BRUTUS' last line. Characteristic of people in this state of mind they seize upon some final point upon which to retaliate when there is nothing before it but what is against them. The immediate following of 'bait' by 'not' is merely the imperative construction which also accentuates the negative of the pronoun. 'Not' coming after 'me' would weaken the nature of the injunction.

[4] He is fumbling for self-assertiveness and this comes out with a sudden attack. After all, a great point has been put to him and his speech shows that he is unable to meet it and merely replies with this weak and futile aggressiveness.

[5] i.e., circumvent. Here again he is avoiding the issue and returning to an early grievance. BRUTUS looks at him steadily as he is thus floundering in his purely temperamental fury.

[6] i.e., to confer offices and govern. It is a continuation of his temperamental flurry.

[7] BRUTUS is himself still primed with the high feeling of his last speech and gives this to CASSIUS with a strong note. His patience is beginning to break down.

[8] CASSIUS retorts immediately with sharp rage.

[9] BRUTUS hits back with increased force.

[10] Again, CASSIUS is for a moment incoherent with rage. BRUTUS' firm handling and his pointed accusation of infidelity to the cause of justice have exasperated him to an excessive degree. His passion comes out with a congested intensity that makes BRUTUS turn upon him with contempt.

[11] He moves close up to Brutus, livid, and his hand again goes to his dagger.

[12] i.e., safety.

[13] Brutus' only reply to this is one of contempt and he turns away to above the stool L. This is the first time that he has made a movement from him and simply shows that he cannot tolerate this unmanly indulgence in passion any further.

[14] See note 13, p. 69.

[15] CASSIUS is altogether beyond himself. This is a gross insult to him as a soldier.

[16] Brutus turns and raps this out. Now his own passion is breaking loose in disgust at CASSIUS' ungoverned temper. He has done wrong, ignored the recall to the demands of his former achievement as a champion of justice and merely become more womanish. BRUTUS cannot stand it any longer and lets himself go. His force consists as before of his matter more than pure rage. With BRUTUS it is anger, with CASSIUS temper. BRUTUS gets under his words and makes them live their parts.

[17] He moves to Cassius.

[18] i.e., lit., accommodate—tolerate.

[19] i.e., glares menacingly. Note how the construction in treatment of CASSIUS' character is here indicated.

[20] He turns front and puts his hands to his head and delivers this in a semi-hysterical way as though he were actually suffering from a tremendous mental

ACT IV, SC. III

- [1] *He is weary of all this and merely replies with a light irritability as he reads the scroll.*
 [2] *With the tone of 'Don't be absurd' and without violence as he reads.*
 [3] *CASSIUS is again beginning to strain himself in passion.*
 [4] *Still quiet but emphatic.*
 [5] *BRUTUS looks over his shoulder at him and delivers this as a firm rebuke to a stupid boast.*
 [6] *With a suppressed frenzy.*
 [7] *With a movement towards Brutus which is immediately restrained by BRUTUS' strong assertion.*
 [8] *He puts the scroll down on the table with sudden vehemence and turns to Cassius.*
 [9] *i.e., base.*
 [10] *He shows his feelings but they are not aggressive.*
 [11] *i.e., questionable means.*
 [12] *Means other than direct or honest.*
 [13] *He again reverts to his quieter treatment only with a more deliberate measure than before. He is repeating former matter and doing so because it is the basis of his quarrel with CASSIUS. But avoid any offensiveness.*
 [14] *A general term for his forces. A legion never exceeded six thousand men.*
 [15] *Just a slight pause before this word. Then he proceeds with a deep sentiment quietly expressed. This is very effective after the riot that has raged.*
 [16] *Cassius turns front. It digs home and his own remorse is beginning to set in.*
 [17] *Now he begins to assert himself more rhetorically, gradually working up to the last line of his speech. But keep the pace and tone dignified. Don't become merely loud, but strong.*
 [18] *i.e., mean. Money is a very poor thing compared with friendship. Notice his use of the word counters which is functionary, and thus the qualitative analysis of his phrase.*
 [19] *He now reaches the fullness of his rhetoric and turns and raises his eyes upward.*
 [20] *He makes a slight pause before this and then gives it the power of his feelings in a lower but strong pitch. He turns away and moves L. after he has said it.*
 [21] *Here again CASSIUS is simply the victim of his feelings. He does not face the issue with a confession but with an emotional denial, which he himself knows is not true. It is merely the action of his temperament that contravenes truth because he is ashamed of it. He turns suddenly towards Brutus, and speaks, passionately but not angrily.*
 [22] *BRUTUS remains with his back towards CASSIUS and replies quietly but firmly. He, like CASSIUS, is free from all bitterness.*
 [23] *He comes impulsively to C. He implies the meaning 'I know I did, but say I didn't.'*
 [24] *Now his grief is developing into the characteristic excess of his nature's mould.*
 [25] *i.e., torn, broken.*
 [26] *He speaks quietly, although remonstratively. This short relaxation in the passionate nature of the scene has the function of resting both actor and audience, as well as allowing for the change of treatment in CASSIUS' own character. He is passing from one extreme of passion to another and the process has to be artistically achieved both by dramatist and actor.*
 [27] *Here is an implied confession stealing through a mild reprimand. That is CASSIUS: his pride will never give way. 'Bear' means to bear with.*
 [28] *i.e., by adding severe reprimand. Towards the end of this line he turns up*

Did I say, better?

BRUTUS.

¹If you did, I care not.

CASSIUS. When Cæsar liv'd, he durst not thus have mov'd me.

BRUTUS. ²Peace, peace! you durst not so have tempted him.

CASSIUS. ³I durst not!

BRUTUS. ⁴No.

CASSIUS. What, durst not tempt him!

BRUTUS.

⁵For your life you durst not.

CASSIUS. ⁶Do not presume too much upon my love ;
 I may do that I shall be ⁷sorry for.

BRUTUS. ⁸You have done that you should be sorry for.

Brutus moves to C. He is perfectly self-possessed and his speech is a steady recapitulation of the situation that has arisen between himself and CASSIUS, entirely devoid of animosity but dignified and assertive in its moral themes, and with a wholesome and reproachful sentiment characterizing its final passages. He brings the scene into a steadier phase, dropping from the higher tension of conflict into the clear temperance of a logical emotion which expounds and appeals at the same time. Against this comes CASSIUS' medley of passion in his own approaching speech.

There is no terror, Cassius, in your threats ;

For I am arm'd so strong in honesty,

That they pass by me as the idle wind

Which I respect not. I did send to you.

For certain sums of gold, which you deni'd me :

For I can raise no money by ⁹vile means :

¹⁰By heaven, I had rather coin my heart,

And drop my blood for ¹¹drachmas, than to wring

From the hard hands of *peasants* | their vile trash

By any ¹²indirection. ¹³I did send

To you for gold to pay my ¹⁴legions,

Which you deni'd me : ¹⁵was that done like ¹⁶Cassius? |

Should I have answer'd *Caius Cassius* so?

¹⁷When Marcus Brutus grows so covetous,

To lock such ¹⁸rascal counters from his friends, |

¹⁹Be ready, gods, with all your thunderbolts, |

²⁰Dash him to pieces!

CASSIUS.

²¹I deni'd you not.

BRUTUS.

²²You did.

CASSIUS.

²³I did not : he was but a fool

That brought my answer back. ²⁴Brutus hath ²⁵rev'd my heart :

²⁶A friend should ²⁷bear his friend's infirmities,

But Brutus makes mine ²⁸greater than they are.

BRUTUS.

²⁹I do not, till you ³⁰practise them on me.

CASSIUS.

³¹You love me not.

BRUTUS.

I do not like your faults.

CASSIUS.

³²A friendly eye could never see such faults.

BRUTUS.

³³A flatterer's would not, though they do appear

As huge as high ³⁴Olympus.

CASSIUS, accused, lashed, and corrected by BRUTUS' firmness, here discharges his spirit in a confusion of grief and anguish. This is the last phase of this highly emotional scene which by degrees is moving from the pitch of frenzy, anger and pride into one of yielding sentiment. Here is the dissolution of the tempest that 'Bursts like a breaking heart and dies in foam'. In one final spasm he rises to the pitch of intense compunction and pride, anguish and remorse lay themselves in his excessive nature at the feet of BRUTUS. On the opening line he turns fully front and extends his arms in a wide attitude of appeal.

CASSIUS. Come, Antony, and young Octavius, come,

stage, obviously suffering from grief and compunction.

[29] Quite quietly and kindly.

[30] i.e., perform, put into practice.

[31] He is struggling with a coming volume of further emotion.

[32] He turns to Brutus impulsively but not aggressively. There is a strength

in this dialogue which is leading up to that of CASSIUS' long speech and the lines of each character are knit together.

[33] Brutus turns and meets this with an immediate counter-stroke which is strong and direct. This leads into the renewed higher pitch of the scene.

[34] See note 1, p. 47.

Revenge yourselves ¹alone on Cassius,
 For Cassius is aweary of the world ;
²Hated by one he loves ; brav'd by his brother ;
 Check'd like a bondman ; all his faults observ'd,
 Set in a note-book, learn'd and ³conn'd by rote,
 To cast into my teeth. ⁴O, I could weep
 My spirit from mine eyes ! ⁵There is my dagger,
 And here | my naked breast ; | within, | a heart
 Dearer than ⁶Plutus' mine, | richer than gold :
⁷If that thou be'st a Roman, | take it forth ;
 I, that denied thee gold, will give my heart :
 Strike, as thou didst at Cæsar ; ⁸for I know,
 When thou didst hate him worst, thou lovedst him better
 Than ever thou lovedst Cassius.

BRUTUS holds the situation for a moment and then proceeds in a quiet conversational tone of complete condescension towards CASSIUS, followed by an intensely kindly comment upon him.

BRUTUS. Sheathe your dagger :
 Be angry when you will, it shall have ⁹scope ;
 Do what you will, ¹⁰dishonour shall be humour.
 O Cassius, | you are ¹¹yoked with a lamb,
 That carries anger as the flint bears fire,
 Who, | much enforced, shows a hasty spark
 And straight is cold again.

CASSIUS. ¹²Hath Cassius liv'd
 To be but mirth and laughter to his Brutus,
 When grief and blood ill-temper'd vexeth him?

BRUTUS. ¹³When I spoke that, I was ill-temper'd too.
 CASSIUS. ¹⁴Do you confess so much? ¹⁵Give me your hand.
 BRUTUS. ¹⁶And my heart too.

CASSIUS. ¹⁷O Brutus!
 BRUTUS. What's the matter?
 CASSIUS. Have not you love enough to bear with me,
 When that rash ¹⁸humour which my mother gave me
 Makes me forgetful?

BRUTUS. ¹⁹Yes, Cassius, and from henceforth,
 When you are—²⁰over-earnest with your Brutus,
 He'll think your mother chides, and leave you ²¹so.
 POET [Off R.]. Let me go in to see the generals ;
 There is some grudge between 'em ; 'tis not meet
 They be alone.

LUCILIUS [Off R.]. You shall not come to them.
 POET [Off R.]. Nothing but death shall stay me.

In Plutarch, the intruder was Marcus Phaonius, who had been a friend and follower of Cato ; not a poet, but one who assumed the character of a cynic philosopher.—Stevens.

PHAONIUS enters as though he has run past the guards and comes to R.C. He is followed closely by LUCILIUS and TITINIUS, who stand above him. LUCIUS remains a little to the R. of them. PHAONIUS wears a dark-coloured mantle (abolla) over his grey tunic.

The propriety of this scene being included is a matter for individual choice. It is not any violation of good taste because it separates two scenes of great emotional intensity which, if run one upon the other, adds too much of the one quality and robs the succeeding one of its own individual pathos. They are quite different in nature.

CASSIUS. How now! what's the matter?
 POET. For shame, you generals! what do you mean?
 Love, and be friends, as two such men should be ;
 For I have seen more years, I'm sure, than ²²ye.
 CASSIUS. ²³Ha, ha! how vilely doth this cynic rhyme!

ACT IV, SC. III

- [1] i.e., on CASSIUS alone.
- [2] From here until 'my teeth' he commences to increase his pace and become stronger and stronger, making that point the apex of his crescendo. Let the pace gather as the lines proceed, so that we feel that he is being swept along and up by the rapid release of his feelings.
- [3] i.e., learnt by heart. 'Rote' means repetition, 'routine', from O.Fr. rote, Mod. Fr. route, a road, beaten track.
- [4] His feelings have mounted to breaking-point and develop into a poignant cry.
- [5] The turning-point has been reached and he arrives at compunction. Don't hurry too much. He has just been travelling at high speed whilst his feelings were developing. Now he reaches a definite notion and there is a certain amount of dwelling upon his phrases in order to emphasize them. After a moment's pause he draws his dagger and offers the handle towards Brutus whilst he opens his tunic with his remaining hand. He goes down on one knee.
- [6] The Folio reads Pluto. Plutus was the god of riches, Pluto, the god of the infernal regions.
- [7] In these three lines he sustains a fully rhetorical and passionate strength.
- [8] Here his emotion begins to weaken him. The strong impulsiveness of the preceding lines is spending itself out, and although he does not actually break down his phrases halt until after 'better' there is a critical pause followed by a mild collapse on his last line. Then his head sinks and the dagger drops to the ground and we realize that he is completely spent out.
- [9] i.e., free play.
- [10] Even a dishonourable action shall be regarded as a mere caprice of the moment.—N.V. This rather shows the weariness of BRUTUS, weary of the quarrel, weary in his mind with all his other troubles eating with their cares. He would regard the action merely as a humour and not as a deliberate act from lack of principle. This is not toleration so much as a reactionary indulgence that argues a spent soul.
- [11] Literally, joined with. 'Your nature is shared with . . .'
- [12] CASSIUS speaks with a tone of reproach mingled with sadness and in the same subdued key as BRUTUS. His head is still bent downwards.
- [13] Brutus moves up to Cassius with a decisive, reconciliatory impulse.
- [14] CASSIUS looks up with a sudden joy.
- [15] He rises and extends his hand to BRUTUS. As in everything else, so now CASSIUS' emotions are sudden and excessive. Here there is a certain modification in his treatment consistent with the solemn nature of the moment, but the characteristic is present.
- [16] BRUTUS takes CASSIUS' hand in the Roman style and places his other hand on the clasp. He is quiet, although very moved.
- [17] This again is a sudden effusion of a troubled mind. BRUTUS replies with a kindly question.
- [18] Here better read as temperament, pure and simple.
- [19] With great gentleness.
- [20] This is merely an epithet carefully chosen to meet the needs of the moment. He makes a slight pause before speaking it as though to mark his modified intention.
- [21] Brutus holds the situation for a moment and then stoops and picks up the dagger which he hands to CASSIUS, who replaces it in his sheath.
- [22] 'My Lords, I pray you hearken both to me, For I have seen no years than euehie three'—from Plutarch. It is a doggerel translation from Homer.
- [23] CASSIUS soon lights up at this diversion. The vile rhyme is due to the doggerel endings.

ACT IV, SC. III

- [1] BRUTUS becomes imperative. The irritation of a tired mind shows itself.
- [2] i.e., impudent.
- [3] i.e., fashion of his mind.
- [4] i.e., I'll allow for his behaviour when he knows the fit time or occasion on which to practise it.
- [5] Jig has been variously applied to signify a rapid or lively dance or a song or ballad of lively, jocular, mocking character. Jigging meant singing, playing or composing jigs. BRUTUS simply reduces him to the quality of one of these 'jiggers'.
- [6] Used in an opprobrious sense, as was frequently done from the late 16th c. O.E.D. quotations are from 1581 to 1764. The word literally means one who shares bread with another and had an honourable significance which remained concurrent with the contemptuous one. The last sense was probably derived from parasitical associations of this kind.
- [7] CASSIUS' tone explains the exit of the POET. He moves towards him, and he just turns and goes.
- [8] He speaks quietly and with feeling.
- [9] The weariness begins to show itself and with it his humanity. This is spoken with a big sigh as he moves to the stool R. of the table and sits.
- [10] i.e., from.
- [11] See note 25, p. 18.
- [12] Keep it quiet and colloquial.
- [13] This word qualifies the nature of evils and makes them all accidental. The context shows that, since BRUTUS merely speaks of evils and not any particular one. CASSIUS implies that he is not meeting the visitations of fortune with the constancy of the stoic philosophy which taught endurance and ascent above all affliction in the serenity of a high discipline of soul. 'Accident' is from Lat. accidens—accid-ere, to fall, to happen, through the Fr., of which it is an adoption.
- [14] Quietly and with a pause after the colon. He is facing oblique L. seated upon the stool.
- [15] Just slow up on these three words and give a slight emphasis to 'dead', which relieves the statement from flatness and adds the appeal of his sensitivity.
- [16] This is a slight cry from CASSIUS, just a note of sudden pain which indicates the effect that this news has upon his own highly sensitive mind. It might be his own wife. In addition, something of remorse for all that has happened strikes him at the same moment. Bear in mind that this has a very great effect upon him because he again refers to her later on. Also remember the excessive measures in which he feels any emotional quantity at any time and more especially now when in this abnormal condition. 'Portia' follows in something of the same tone, dumbfounded pain.
- [17] BRUTUS remains perfectly still as before. He again strikes the word 'dead' with a slight emphasis. It does so humanize the man and penetrates the disciplined acceptance of her death with the slight indication of a conscious and irrevocable loss. Although we might readily sympathize with him over a plain statement of the fact, that sympathy is deepened when, coupled with resignation, there is the faint sign of his feelings. It saves him from marble remoteness that we have checked elsewhere, and makes him warm.
- [18] CASSIUS maintains his high emotional pitch without any forceful addition. It is he who supplies this complementary quality which subsidizes the deeper but more restrained emotion of BRUTUS. Together they strike the true chord of pathos.
- [19] This is not used in the sense of touching or arousing pity. That meaning did not arise until the early 18th c. (See O.E.D.) It signifies rather that it touches BRUTUS so nearly.

BRUTUS. ¹Get you hence, sirrah ; ²saucy fellow, hence !

CASSIUS. Bear with him, Brutus ; 'tis his ³fash i on.

BRUTUS. I'll know his humour when he knows his ⁴time :
What should the wars do with these ⁵jigging fools ?

⁶Companion, hence !

CASSIUS. ⁷Away, away, be gone ! [Exit POET R. quickly.]

BRUTUS. Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.

CASSIUS. And come yourselves, and bring Messala with you
Immediately to us. [Exeunt LUCILIUS and TITINIUS R.]

BRUTUS. Lucius, a bowl of wine ! [Exit LUCIUS R.]
[Lights begin to dim.]

CASSIUS. ⁸I did not think you could have been so angry.

BRUTUS. ⁹O Cassius, I am sick ¹⁰of many ¹¹griefs.

CASSIUS. ¹²Of your philosophy you make no use,
If you give place to ¹³accidental evils.

BRUTUS. ¹⁴No man bears sorrow better : ¹⁵Portia is dead.

CASSIUS. ¹⁶Ha ! Portia !

BRUTUS. ¹⁷She is dead.

CASSIUS. ¹⁸How 'scaped I *killing* when I cross'd you so ?
O insupportable and ¹⁹touching loss !
Upon what sickness ?

BRUTUS. ²⁰Impatient of my absence,
And ²¹grief | that young Octavius with Mark Antony
Have made themselves so strong : for with her death
That tidings came : with this she fell ²²distract, |
And, | her attendants absent, | ²³swallow'd fire.

CASSIUS. ²⁴And died so ?

BRUTUS. ²⁵Even so.

CASSIUS. O ye immortal gods !
[The lights are very dim.]

CASSIUS closes the short scene with quiet but stupendous awe. It has been one of great sublimity. It requires the separation from the different quality of the quarrel scene which the entrance of the poet gives to it, and that isolation which a picture of value requires in order to show its true worth.

LUCIUS re-enters after a moment's pause with a tray bearing a crater of wine, cups, a large ladle and a lighted candle in its holder. He crosses behind the two men and places his tray on the table L.C. The lights rise as the candle appears.

BRUTUS. ²⁶Speak no more of her. ²⁷Give me a bowl of wine.
In this I bury all unkindness, Cassius. [Drinks.]

CASSIUS. ²⁸My heart is thirsty for that noble ²⁹pledge.
Fill, Lucius, till the wine o'erswell the cup ;
I cannot drink too much of Brutus' love.
[Drinks. LUCIUS remains between them.]

- [20] Quietly and simply.
- [21] A slight pause after this word to mark it as the cause. Then run the rest of the line on to the following one.
- [22] i.e., became distracted, broken by her grief.
- [23] Pronounce these two words with equal emphasis. The dramatic notion of this speech, besides being that of grief, also has a certain element of ominous foreboding.
- [24] Slowly, quietly and on the high note of wonderment.
- [25] A slight pause before he speaks. Then it is almost in a whisper and his head sinks. He may admire her for her deed, but he also feels the loss.

- [26] Brutus rises and moves to Cassius.
- [27] Cassius puts his hand on Brutus' shoulder and that is all. Brutus then turns to Lucius, who brings the wine to him on his L. He then returns, fills the other cup and brings it to Cassius. Each cup is filled by the large ladle, which is quicker and more correct. BRUTUS now brings the scene to a normal level.
- [28] CASSIUS is not 'hearty' so much as eager for the sign of complete reconciliation.
- [29] i.e., to give that noble pledge or assurance. Probably the strict word should be 'pledging'.

LUCIUS waits until they have both drunk, takes their cups to the tray, puts the candle on the table and then puts the tray on the table up L. After this he stands by the table up L.

BRUTUS. ¹Come in, Titinius!

Re-enter TITINIUS, with MESSALA, R. MESSALA is a general and wears his paludamentum over his tunic and carries tabulæ (fig. 23, plate II). They come to R.C. and salute. MESSALA is above TITINIUS. If possible, play this scene purely in the light of the candle with the slightest assistance from a spot. The effect that is seen in Rembrandt's 'Christ Before Pilate' should be aimed at.

Welcome, good Messala.

²Now sit we close about this taper here,
And call in question our ³necessities.

CASSIUS. Portia, art thou gone?

BRUTUS.

No more, I pray you.

BRUTUS moves back to the top of the table. CASSIUS follows and stands beside him on his R. BRUTUS speaks as he moves. Now commence a new phase of the scene, close, sharp, and businesslike. Bear in mind that MESSALA knows of PORTIA'S death and is studying BRUTUS. BRUTUS' clear and undisturbed behaviour later provokes MESSALA'S inquiry as to whether BRUTUS is aware of his wife's death.

Messala, I have here received ⁴letters,
That young Octavius and Mark Antony
Come down upon us with a mighty power,
⁵Bending their expedition toward ⁶Philippi.

MESSALA. Myself have letters of the self-same ⁷tenour.

BRUTUS. With what addition?

MESSALA. That by ⁸proscription and ⁹bills of outlawry
Octavius, Antony and Lepidus,
Have put to death an hundred senators.

BRUTUS. Therein our letters do not well agree ;
Mine speak of seventy senators that died
By their proscriptions, Cicero being one.

CASSIUS. Cicero one!

MESSALA. Cicero is dead,
And by that order of proscrip*ti*on.

As stated above, MESSALA is a little puzzled by BRUTUS' self-possession. He asks this question curiously but diplomatically. The abrupt and businesslike tone of the scene now ceases and gives place to a slight softening. BRUTUS looks steadily at MESSALA when making his reply and betrays no sign of emotion. The whole treatment of the following short scene is one of quiet strength. Emotions are kept entirely subjective beneath a calm control and evidence themselves merely as fundamental elements to inspire the situation and not to control it.

A great deal has been written about this scene, and many think it to be a second version of PORTIA'S death which was printed by an oversight in the Folio. Leaving all argument, the present editor admits the scene as being intentional. The death of PORTIA would be universally known as a matter of sensational interest and if the news had been conveyed to MESSALA in his dispatches it only stands to reason that he would expect BRUTUS to be informed. The interruption is quite natural following upon the undisturbed bearing of BRUTUS and the episode simply introduces a dramatic element into what is primarily a play and not merely a talk. BRUTUS is unavoidably brought into a situation which he faces in the best possible way. The whole situation is handled with a careful repression and avoids any forced heroics. It softens the firm atmosphere of military debate but does not weaken it. It must be consistently treated to match the masculine power with which the scene is now braced.

Had you your letters from your wife, my lord? |

BRUTUS. No, Messala.

MESSALA. Nor nothing in your ¹⁰letters writ of her? |

BRUTUS. Nothing, Messala.

MESSALA. ¹¹That, methinks, is strange. |

BRUTUS. Why ask you? hear you aught of her in yours?

MESSALA. ¹²No, my lord.

BRUTUS. ¹³Now, as you are a Roman, tell me true,

MESSALA. ¹⁴Then like a Roman bear the truth I tell :
For certain she is dead, and by strange manner.

ACT IV, SC. III

[1] BRUTUS strikes a bold note once again to start the scene on its fresh course.

[2] He indicates the table L.

[3] Messala and Titinius move behind Brutus to the table, TITINIUS remaining R. and MESSALA going L. As they are crossing, CASSIUS speaks his line quietly and unobtrusively. Brutus goes down to him and delivers his own quiet injunction and then moves to his seat above the table. Cassius follows up and stands beside Brutus.

[4] i.e., despatches.

[5] i.e., directing.

[6] In pronunciation, the first two 'I's' are short and the third long. The second 'I' takes an emphatic beat. This pronunciation stands throughout. It was a town in Macedonia named after Phillip of Macedon.

[7] i.e., bearing. Through Fr. from Lat. *tenor-em*, course, import (of a law, etc.) from *tenere*, to hold.

[8] See note 3, p. 70.

[9] Merely a redundancy of proscription.

[10] Emphasized because it means particular letters—despatches.

[11] He looks at TITINIUS. It is merely the exchange of glances when a matter of delicate moment arises which closely concerns a present third party.

[12] He answers with a suddenness that implies a change of mind or rather the wish not to lead in to an embarrassing matter.

[13] Quietly and firmly.

[14] With a quiet and simple directness.

ACT IV, SC. III

- [1] *Why, what, how were all frequently used in a purely exclamatory sense.*
- [2] *i.e., at sometime, one day.*
- [3] *Still quietly and firmly. Keep the manly character of the whole scene unbroken.*
- [4] *CASSIUS, who is standing beside BRUTUS, adds his own quiet observation. It differs from MESSALA'S by its comparative quality and has the slightest touch of emotion in consequence. He refers to the precept as distinct from character; theory alone as apart from the power to practise it.*
- [5] *i.e., present, that which is in hand and has to be dealt with; substantial demands as opposed to reflective indulgences.*
- [6] *i.e., defensive power. Nimbleness expresses itself.*
- [7] *BRUTUS is referring to their present locality.*
- [8] *i.e., unwilling.*
- [9] *i.e., recruits and probably supplies.*
- [10] *i.e., through or among them.*
- [11] *i.e., greater number.*
- [12] *Dwell upon the points established in these lines and develop their important nature.*
- [13] *CASSIUS comes in quickly as though bursting with advice. BRUTUS stops him authoritatively but quietly.*
- [14] *He proceeds with a steadier pace than before, just placing the important facts before them. This is the determining speech of the consultation. Don't hammer it out but make the details significant without being rhetorical. Add the earnestness of the situation to the delivery of the words.*
- [15] *i.e., we have taxed the powers of our friends to the utmost.*
- [16] *i.e., the preparations made to fulfil our purpose are complete and nothing more can be added to them.*
- [17] *This is the summarizing line of this passage, and is taken slower to mark its full significance.*
- [18] *He eases slightly from the mere enforcement of concrete facts to the quieter emphasis of an impressive moral truth. Keep it colloquial but pointed.*
- [19] *i.e., imprisoned.*
- [20] *Take this passage a little more slowly. It is the ultimate point of his counsel.*
- [21] *i.e., tide.*
- [22] *i.e., the direction of the tide seawards.*
- [23] *i.e., hopes. Ventures is used in the sense of cargoes or investments, goods ventured in the ocean voyage.*
- [24] *There is just a slight pause whilst this matter has its effect and then CASSIUS breaks in fully reconciled to BRUTUS' plan.*
- [25] *i.e., we will ourselves be mobile and not, as he himself originally suggested, leave that to the enemy.*
- [26] *i.e., satisfy in a small way. This word is rarely used as a verb, its function being that of a noun or adjective. A niggard is someone who is mean. Its origin is obscure.*
- [27] *They all rise.*
- [28] *He moves to the stool R., where he gets his cloak and puts it on, moving a little to R. below the stool as he does so. Titinius and Messala move to C. and then face BRUTUS. MESSALA is up stage.*
- [29] *He turns to Lucius, who is by the table up L.*
- [30] *Brutus crosses and shakes hands with each as he addresses them.*
- [31] *They salute and move across above Cassius out of sight R. as though standing at the tent door.*
- [32] *CASSIUS has been waiting R., a little embarrassed after having fixed his cloak. He turns towards Brutus as the others leave, and then after a moment's pause moves up to him. BRUTUS speaks quietly and composedly. Don't develop the emotion. The situation is powerful enough without any excessive emphasizing. Earnestness and sincer-*

BRUTUS. ¹Why, farewell, Portia. We must die, Messala :
With meditating that she must die ²once
I have the patience to endure it now.

MESSALA. ³Even so | great men great losses should endure.

CASSIUS. ⁴I have as much of this in art as you,
But yet my nature could not bear it so.

BRUTUS now revives the note of military debate. From now on, the scene becomes fairly rapid and colloquial, though assertive. These men know their minds. Don't hurry too much, but simply adopt the pace of men engaged upon urgent discussions with quick intelligences alert to comparative qualities. A certain sharpness of treatment is necessary. We have had a quiet and impressive scene just beforehand and very shortly we enter into another phase, where quietness, simplicity and colloquial tenderness take the reins of action. Note how the character of CASSIUS is used to vitalize the renewal of the former quality.

BRUTUS. Well, to our work ⁵alive. What do you think
Of marching to Philippi presently?

CASSIUS. I do not think it good.

BRUTUS.

Your reason?

CASSIUS.

This it is :

'Tis better that the enemy seek us :
So shall he waste his means, weary his soldiers,
Doing himself offence ; whilst we, lying still
Are full of rest, ⁶defence and nimbleness.

BRUTUS. Good reasons must of force give place to better.
The people 'twixt Philippi and ⁷this ground
Do stand but in a ⁸forc'd affect i on,
For they have grudged us ⁹contribution :
The enemy marching along ¹⁰by them,
By them shall make a ¹¹fuller number up,
Come on refresh'd, new-added and encourag'd ;
¹²From which advantage shall we cut him off
If at Philippi we do face him there,
These people at our back.

CASSIUS.

¹³Hear me, good brother.

BRUTUS. Under your pardon. ¹⁴You must note beside
That we have tri'd the ¹⁵utmost of our friends,
Our legions are brim-full, | our cause is ¹⁶ripe :
The enemy increaseth every day ;
¹⁷We, at the height, are ready to decline.
¹⁸There is a tide in the affairs of men
Which | taken at the flood | leads on to fortune ;
Omitted, | all the voyage of their life
Is ¹⁹bound in shallows and in miseries.
²⁰On such a full ²¹sea are we now afloat,
And we must take the ²²current when it serves,
Or | lose our ²³ventures.

CASSIUS.

²⁴Then, with your will, go on ;

We'll along ²⁵ourselves and meet them at Philippi.

BRUTUS. The deep of night is crept upon our talk,
And nature must obey necessity ;
Which we will ²⁶niggard with a little rest.
There is no more to ²⁷say?

CASSIUS.

No more. Good night :

Early to-morrow will we rise and ²⁸hence.

BRUTUS. ²⁹Lucius! My gown.

[Exit LUCIUS R.]

³⁰Farewell, good Messala :
Good night, ³¹Titinius : ³²noble, noble Cassius,
Good night, and good repose.

ity are the required elements. Brutus holds out his hand and Cassius

takes it, but bows his head until BRUTUS has finished speaking.

CASSIUS.

¹O my dear brother!

This was an ill beginning of the night :

Never come such division 'tween our souls!

Let it not, Brutus.

BRUTUS.

Every thing is well.

CASSIUS. ²Good night, my lord.

BRUTUS.

Good night, good ³brother.

TITINIUS.

MESSALA.

} ⁴Good night, Lord Brutus.

BRUTUS.

Farewell, every one.

After the tempest of the quarrel and the earnestness of the council we reach a scene of great kindness and relaxation. Here again, the circumstances concentrate upon BRUTUS' character, for we know the tribulations in which he is involved and yet he is able to show a care and sympathy for others. And so gradually the scene sinks with a poetic gradation to the lonely figure reading his book by candlelight, and out of its repose rises the sudden spectre both of past and future and a horror seizes the silence and gloom and brings BRUTUS to a sudden renewal of his grip with events.

LUCIUS re-enters with the gown (synthesis). Inside this will be the pocket containing the libellus or leaved book. LUCIUS assists BRUTUS into the gown.

Give me the gown. ⁵Where is thy instrument?LUCIUS. ⁶Here in the tent.

BRUTUS.

What, thou speak'st drowsily?

Poor knave, I blame thee not ; thou art 'o'er-watch'd.

Call Claudius and ⁸some other of my men ;

I'll have them sleep on cushions in my tent.

[LUCIUS goes R. and calls off.

LUCIUS. Varro and Claudius!

[BRUTUS takes the book out of an inside pocket of the gown.

Enter VARRO and CLAUDIUS from R. These two men are soldiers, not officers. At a later moment he addresses CLAUDIUS as 'sirrah', 'fellow' and 'thou', and the incident here shows desire to evidence his democratic spirit by offering them this relaxation in his tent—probably suggested by the realization that LUCIUS was o'er-watch'd which would lead him to think of his guard. They only represent two of his guard as the text shows. They are dressed in steel loricas and carry rectangular shields and single pila. See Plates I, II, III.) They come to R.C. and salute. LUCIUS picks up his instrument from the palliasses and stands up c.

VARRO. Calls my lord?

BRUTUS. ⁹I pray you, sirs, lie in my tent and sleep ;

It may be I shall raise you by and by

On business to my brother Cassius.

VARRO. ¹⁰So please you, we will stand and ¹¹watch your pleasure.

BRUTUS. I will not have it so : lie down, good sirs ;

¹²It may be I shall otherwise bethink me.¹³Look, Lucius, here's the book I sought for so ;

I put it in the pocket of my gown.

Do not play this scene with the obsession of any forthcoming drama. Let it be an intimate and entirely unforced interlude between these two, unburdened either by tragedy or any overdrawn sentiment. Only at the last does any deeper feeling of the play's tragedy come in and then it is with one slight stroke that relates the situation with the play.

LUCIUS. I was sure your lordship did not give it me.

BRUTUS. ¹⁴Bear with me, good boy, I am much forgetful.

Canst thou hold up thy heavy eyes awhile,

And touch thy instrument a strain or two?

LUCIUS. ¹⁵Ay, my lord, an 't please you.

BRUTUS.

It does, my boy :

ACT IV, SC. III

[1] Quietly but with a touch of earnest appeal. Don't 'act' it.

[2] He salutes. Note his formal address as to the commander and BRUTUS' informal reply.

[3] CASSIUS pauses as though touched by this final courtesy of BRUTUS, and as though about to become emotional. Then he turns and moves off R. quickly.

[4] After CASSIUS is out of sight and whilst BRUTUS is still looking after him, these two men are heard off R. as from the tent entrance.

[5] He turns to Lucius.

[6] He stifles a yawn.

[7] i.e., burdened with over-watching. BRUTUS speaks very kindly to LUCIUS.

[8] i.e., an, a singular sense which is now obsolete (some and other).

[9] Easily and nicely. Note the emphasis on sleep.

[10] With a mild amazement. They are on guard duty and discipline and custom prompt a reasonable remonstrance.

[11] i.e., look for as opposed to sleep and wait for him to wake them.

[12] Here the two soldiers look irresolute and BRUTUS warns them jokingly that he may change his mind if they don't take the opportunity. This gives him a sense of humour which is very valuable particularly at this point in the scene. He says this with a whimsical tone and a smile. LUCIUS also smiles. They take off their helmets, lay down the shields and lie with their heads on the cushions, VARRO being on the R. of CLAUDIUS. Brutus moves to the seat R. of the table and sits.

[13] Lucius comes down to Brutus.

[14] He takes hold of LUCIUS' arm. Keep the whole attitude and scene one of simple humility. His thought for the two soldiers and his modest jest with them, and this asking of pardon from LUCIUS, are single strokes, few in number, but they point an appealing touch of genuine and sympathetic if not great character. There seems to be something of Shakespeare's own nature here. Keep him colloquial and as a father to child.

[15] With a great willingness that struggles through his tiredness, showing the ready response that BRUTUS' gentleness awakens in him.

ACT IV, SC. III

[1] *This is taken almost lightly without destroying the delicate nature of the moment. It just furnishes the slight contrast for what follows in the next speech.*

[2] *Again, simply.*

[3] *Here the sense of impending fate breaks through in one short sentence. It is just sufficient to introduce that sense of what he is feeling in himself and at the same time expresses that simple nature of a truly great man, the honest affection for another soul independent of its station. It brings his humility to its perfection. He looks straight at LUCIUS and speaks simply and slowly, and after this phrase heaves a short sigh whilst his voice grows softer as he concludes. The whole situation backed by what has gone before acts the real pathos of the moment, and there must be no forceful striving for it. It is the softest part of the valley between the crags and it is the crags which give it depth and sweetness.*

[4] *Brutus turns front, takes up his book and searches quietly for his place. He was actually engaged on abridging a copy of Pausanias. This would really be written in scroll form but we have to conform to the requirements of the text and provide a leaved book.*

[5] *As LUCIUS' voice ceases, BRUTUS looks down at him. The word 'sleepy' means having produced sleep, cf. sterile curse.*

[6] *Take these lines with a quiet sadness.*

[7] *A mace was a weapon and BRUTUS' figure of speech draws its superior action upon the player who makes music the subject of his art.*

[8] *He strokes LUCIUS' head. 'Knave' is used in its pure sense of 'boy'.*

[9] *He simply stoops down, still sitting, and picks up the instrument which he puts on the table.*

[10] *He puts his book on the table.*

[11] *See note 2, p. 17.*

[12] *In tense awe-struck tones. His nerves are beginning to lighten.*

[13] *He slowly rises and lifts the candle above his head and bends forward very slightly as though sensing something dreadful. He speaks in a fearful whisper.*

[14] *He begins to move backwards slowly towards C. as he realizes that it is Something. His voice is still a whisper but is more active with the realization that he is addressing an actual being.*

[15] *i.e., to stand on end.*

[16] *Just a slight pause as he has to break through the paralysis of his fear when he does speak.*

[17] *BRUTUS having withdrawn the light to C. leaves CÆSAR very dim, and also a remote figure that is equally remote from earthliness.*

[18] *i.e., the spirit that bodes ill. At this point Lucius stirs and makes a moaning cry. CÆSAR speaks in a faint high-pitched voice, which draws out its tones in a melancholy way. The Elizabethan notion was, as CALPURNIA tells us, that ghosts 'squeaked', but don't be literal here in the application of this belief.*

I trouble thee too much, but thou art willing.

LUCIUS. It is my duty, sir.

BRUTUS. ¹I should not urge thy duty past thy might ;

I know young bloods look for a time of rest.

LUCIUS. I have slept, my lord, already.

BRUTUS. ²It was well done ; and thou shalt sleep again.

I will not hold thee long : ³if I do live,

I will be good to ⁴thee.

[Music, and a song.]

LUCIUS sinks down beside BRUTUS' stool and proceeds to sing a very simple song. His position shows him sitting back on his heels and leaning beside the stool. As Mr. Dennis Arundell has pointed out, there are occasions in Shakespeare when these songs are introduced merely to create an atmosphere to a situation which can be obtained on the modern stage by lighting and other aids to illusion. This is an instance, and the song chosen must be something of an unobtrusive kind and whose tune suits the situation. There must not be anything of the nature of a purely vocal number about it. It should be modest and capable of being trailed away into silence as LUCIUS falls asleep. This he does after a judicious interval and his head falls against the stool and his instrument just sinks into his lap. It will be seen by the context that the song deals with *Sleep* since BRUTUS remarks upon the fact that slumber has silenced the singer who plays music to it. This selection of a theme about sleep is a very natural development of LUCIUS' own o'er-watched mind. He puts a brave countenance over his utter weariness, but here it takes its leadership and induces the subject of his real desire.

⁵This is a sleepy tune. ⁶O murderous slumber,

[The lights begin to dim.]

Lay'st thou thy leaden ⁷mace upon my boy,

That plays thee music? ⁸Gentle knave, good night ;

I will not do thee so much wrong to wake thee :

If thou dost nod, thou break'st thy instrument ;

I'll take it from ⁹thee ; and, good boy, good night.

¹⁰Let me see, let me see ; is not the leaf turn'd down

Where I left reading? Here it is, I think.

The lights have dimmed right out, leaving only the candlelight.

This effect gives the illusion of the ill-burning taper without the taper itself having to act the part.

Almost in a moment we rise to an intense climax. It has been prepared for by the lightness of the reposeful scene just concluded, and now grows sheer to the height of an unearthly drama. No contrast could ever be greater, no scene be brought to a close with a more sudden and gripping effect. Don't rush it to begin with. BRUTUS, like any other man confronted with the like phenomenon, especially when it has the appearance of someone who has been loved and assassinated, is paralysed with a reasonable and human terror, but it is a terror which analyses its subject by a dramatic process, which holds us, and does not dissipate itself in mere hysteria. Note the remoteness established between the two by the use of the distant, rhetorical ' thee '.

How ill this taper burns! Ha! who comes here?

I think it is the weakness of mine eyes

That shapes this ¹¹monstrous apparition.

The GHOST OF CÆSAR now appears in the extreme corner of the tent down L. from *behind* the masking front curtain.

¹²It comes upon me. | ¹³Art thou | any thing? |

¹⁴Art thou some god, some angel, or some devil,

That makest my blood cold, and my hair to ¹⁵stare?

¹⁶Speak to me what thou art.

GHOST. ¹⁷Thy ¹⁸evil spirit, Brutus.

BRUTUS.

¹Why comest thou?GHOST. To tell thee thou shalt see me at ²Philippi.BRUTUS. ³Well; then I shall see thee again.

GHOST. Ay, at Philippi.

[He exits down L.]

BRUTUS. ⁴Why, I will see thee at Philippi then.

Now I have taken heart thou vanishest.

⁵Ill spirit, I would hold more talk with thee.⁶Boy, | Lucius! Varro! Claudius! Sirs, awake!⁷Claudius!LUCIUS. ⁸The strings, my lord, are ⁹false.BRUTUS. ¹⁰He thinks he still is at his instrument.¹¹Lucius, awake!

LUCIUS. My lord?

The following variations in treatment of this phase should be very carefully observed because a strict control is extremely necessary. A scene of intense emotion must be allowed its full character. Speed is not the vehicle until it is firmly bridled and introduced in its proper proportions. In this scene BRUTUS has been aroused to a condition of shock which is searching the whole resource of his mind. The abnormal visitation has bewildered him and its self-declared evil significance stirred him to an alertness, but there is nothing tangible to grasp! It is this which produces these sudden changes as well as the nature of these changes. The whole episode coming after the easy and colloquial flow of the gentle scene preceding it thus gains a sharp relief and a dramatic power.

BRUTUS. ¹²Didst thou dream, Lucius, that thou so criedst out?

LUCIUS. My lord, I do not know that I did cry.

BRUTUS. Yes, that thou didst: ¹³didst thou see—anything?LUCIUS. ¹⁴Nothing, my lord.BRUTUS. ¹⁵Sleep again, Lucius. ¹⁶Sirrah Claudius!

Fellow thou, awake!

VARRO. ¹⁷My lord?

CLAUDIUS. My lord?

BRUTUS. ¹⁸Why did you so cry out, sirs, in your sleep?

VARRO. } Did we, my lord?

CLAUDIUS. }

BRUTUS. ¹⁹Ay: saw ²⁰you any thing?VARRO. No, my lord, I saw *nothing*.

CLAUDIUS. Nor I, my lord.

BRUTUS. ²¹Go and commend me to my brother Cassius;Bid him set on his powers betimes *before*,

And we will follow.

VARRO. } It shall be done, my lord.

CLAUDIUS. }

They salute and exeunt R. LUCIUS is still by the stool looking at
BRUTUS in fear. BRUTUS remains standing C. and looking straight
in front of him.

His thoughts are mingled, and this visitation, whether actual or imagined, argues the premonition of great danger. But he marches to it, not from it.

The lights fade out slowly and the grey curtains close.

ACT IV, SC. III

[1] *He recovers his voice and alters it to a low, intense tone which is almost a moan, as though he is unable to meet the increase of his sorrows.*

[2] *VARRO and CLAUDIUS each utter a sharp suppressed cry as of pain. Cæsar turns and moves to his exit.*

[3] *Both 'Well' and 'Why' are used as exclamations.*

The sight of CÆSAR'S commencing to disappear, which is virtually what his movement indicates, begins to relieve the strain from BRUTUS' nerves and his voice grows firmer.

[4] *He gathers courage although we feel by the construction of the line that it is something of an effort in the attempt to reassert what has already been said. He is pulling himself together, but there is an element of disconcertedness about him, an alarm which vitalizes him both now and throughout what follows.*

[5] *He moves quickly to below the table, still holding the candle above his head as though searching for the apparition. The pace is quick and his voice sharp and highly wrought.*

[6] *There is just a slight pause whilst his mind seeks to resolve itself out of its disorder. Then, still looking towards the exit down L., he calls out these names sharply.*

[7] *He turns as he calls this name, still holding the candle above his head as he would do with his mind in the condition it is.*

[8] *Just beginning to wake up.*

[9] *i.e., out of tune.*

[10] *He puts the candle on the table and goes up to the R. of LUCIUS, shaking him by the shoulder.*

[11] *Lucius answers with a startled cry and suddenly half rises to one knee.*

[12] *BRUTUS wants to make his question clear and LUCIUS is alarmed. He therefore drops his vehemence and asks his question with a great and careful earnestness. Don't lower the tension by being merely slow but by deliberate change of treatment that is still strong.*

[13] *With a very searching anxiety.*

[14] *Still half frightened. BRUTUS' own intensity makes him realize that something is amiss. BRUTUS looks at him for a second or two, as the former is still mentally confronted with the uncertain mystery.*

[15] *Then he stands erect and faces front, speaking in a slow detached way. Lucius does not sleep but rises and stands watching. He senses alarm and disturbance.*

[16] *Here he suddenly recollects the cries of the other two and is seized with the hope of a solution. He goes up to the L. of Claudius as he calls. His form of address shows the urge of his authority to secure his purpose. This is, of course, spoken sharply.*

[17] *They wake instantly and rise swiftly to their feet.*

[18] *Take this with a sharper treatment than used in the question to LUCIUS. He is addressing his men in an authoritative as well as an urgent way.*

[19] *Again sharply, and then a pause to make his following statement fully effective.*

[20] *LUCIUS didn't see anything; did they?*

[21] *He looks at them for a moment and then moves slowly centre, looking straight out in front. He speaks with a level tone, giving orders but thinking in his mind that danger is near and must be anticipated.*

ACT V, SC. I

ACT V

SCENE I

The plains of Philippi.

ACT THE FIFTH

Third pair of grey curtains, J in Groundplan II.

SCENE I

The plains of Philippi.

This act brings together the opposing elements of the play. That, nominally, is its function ; but after establishing the one side in their persons they are withdrawn and operate only by their effects and in so doing display the reactions of the two principal characters, BRUTUS and CASSIUS, to the consequences of events, giving a sequence of intensely emotional episodes that end in the disaster of BRUTUS' own spiritual collapse, his momentary recovery and then his death. By degrees the scenes concentrate upon these two men and then upon BRUTUS only. The interest is sustained purely by character, and the headings to and the treatment of each scene will handle this interest in the various forms. In this one, the opposing forces are introduced, their animosity made patent, and then OCTAVIUS and ANTONY disappear in person, leaving the play in the hands of the two other principals until the concluding phases.

One general observation might be made in the survey of the whole act, and that is that Shakespeare does not allow the sentimental element to drown the activity of the action. Each scene begins and ends with a virile note, creating a lively stimulant both before and after the profounder measures that come between. Only in the final scene does this principle alter and then, as we shall see, with striking effect.

OCTAVIUS and ANTONY enter R. and come to R., not R.C. ANTONY is on the L. of OCTAVIUS. Behind them in the entrance stand the STANDARD-BEARER bearing the eagle or legionary standard (aquila). Beside him is another bearing the prætorian standard. Both men are dressed as described in the costume glossary. On either side is a TRUMPETER. Each carries a tuba. Behind them are other trumpeters each carrying the round cornu. These men wear the steel lorica armour. There are several OFFICERS, who, with the two principals, wear the brass armour of their rank, OCTAVIUS wearing a white paludamentum, ANTONY a crimson one, fringed with gold. The other OFFICERS wear the red abolla. The helmets of the four chief characters have a panache or crest of red feathers that reach to the base of the crown. There is no tail to the Roman helmet. The lower officers have horse-hair crests.

OCTAVIUS. ¹Now, Antony, our hopes are ²answered :
You said the enemy would not come down,
But keep the hills and ^{upper} regions ;
It proves not so : their ³battles are at hand ;
They mean to ⁴warn us at Philippi here,
⁵Answering before we do demand of them.

ANTONY. ⁶Tut, I am in their ⁷bosoms, and I know
Wherefore they do it : ⁸they could be content

[1] *Make this speech virile and open it with relish. Although a young man, he is full of vigour and spirit and a little superior as he thinks in thus showing up ANTONY'S wrong judgment (eternal youth !). This haughtiness is maintained throughout the scene. He is certainly not eating out of ANTONY'S hand. He is almost another Hotspur, high-tempered, imperious and self-willed. He makes a strong contrast to BRUTUS a little later.*

[2] *i.e., what we wished for has come to pass.*

[3] *i.e., armies.*

[4] *i.e., threaten.*

[5] *i.e., attacking us before we invite battle.*

[6] ANTONY replies with a knowing self-assurance. The younger man is carried away by appearances. The older one is a strategist.

[7] *'I read their intentions.'*

[8] *i.e., they could be well contented—prefer.*

To visit other places ; ¹and come down
With fearful bravery, thinking by this face
To fasten in our thoughts that they have courage ;
But 'tis not so.

Enter a MESSENGER from L. He is a light-armed skirmishing soldier (veletes) wearing a leather jerkin, shoulder armour like the lorica pieces. He carries an elliptical shield and a light lance and wears a sword on his right side. He enters running and comes c. He speaks excitedly.

MESSALA. Prepare you, generals :
The enemy comes on in gallant show ;
Their ²bloody sign of battle is hung out,
And something ³to be done ⁴immediately.

ANTONY. Octavius, lead your battle ⁵softly on,
Upon the left hand of the ⁶even field.

OCTAVIUS. ⁷Upon the right hand I ; keep thou the left.

ANTONY. ⁸Why do you cross me in this ⁹exigent?

OCTAVIUS. ¹⁰I do not cross you ; but I will do so.

Enter from L. BRUTUS and CASSIUS, BRUTUS being up stage. Behind them come LUCILIUS, TITINIUS, MESSALA, YOUNG CATO, DARDANIUS, CLITO, STRATO and VOLUMNIUS. They form two groups, the first three being together and adjacent to BRUTUS and CASSIUS. The others are a little up stage above the first party. They actually only come on a few steps before BRUTUS stops and speaks. Thus the entrance will more or less be filled. All will be dressed in full armour and wearing their respective cloaks, the lesser OFFICERS wearing the abolla. Some, including CASSIUS, wear a gold belt round their breastplates and all have drawn swords. If any further numbers should be required, we can just see another legionary standard and soldiers in steel loricas, carrying trumpets as before. Don't bring on 'the bloody sign of battle'.

BRUTUS. They stand, and would have ¹¹parley.

CASSIUS. Stand fast, Titinius : we must out and talk.

OCTAVIUS. ¹²Mark Antony, shall we give sign of battle?

ANTONY. ¹³No, Cæsar, we will answer on their charge.

¹⁴Make forth ; the generals would have some ¹⁵words.

OCTAVIUS. ¹⁶Stir not until the signal.

BRUTUS. ¹⁷Words before blows : is it so, countrymen?

OCTAVIUS. ¹⁸Not that we love words better, | as you do.

BRUTUS. ¹⁹Good words are better than bad strokes, Octavius.

ANTONY. ²⁰In your bad strokes, Brutus, you give good words :
Witness the hole you made in Cæsar's heart,
Crying 'Long live! hail, Cæsar!'

CASSIUS. ²¹Antony,

The ²²posture of your blows are yet unknown ;
But for your words, they rob the ²³Hybla bees,
And leave them honeyless.

ANTONY. Not stingless too.

BRUTUS. O, yes, and soundless too ;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.

From this point the scene begins its accentuated vitality. In this speech rely more upon emphasis than upon speed for effect. It will be found to be a passage where the words themselves image the thoughts and dramatize them. Use this function to its full advantage, working only upon a vehement increase from 'Whilst damned Casca ...'

ACT V, SC. I

[1] i.e., and they come down. They would rather go elsewhere, but they come down from the hills to try and make us believe that they have courage.

[2] 'The next morning by break of day, the signal of battle was set in BRUTUS' and CASSIUS' camp, which was an arming scarlet coat.—North's *Pitarch* (N.V.). This would be an abolla. Arming coat is a cloak worn over armour, coat merely being the Elizabethan use of the word for a covering and thus translated by North.

[3] i.e., is going to be done. The verb is in the line above is common to this one.

[4] He moves across to the group in the entrance.

[5] i.e., without exertion. Some glossaries read this for slowly.

[6] i.e., both armies are equal in number and quality.

[7] OCTAVIUS asserts his supercilious temperament.

[8] ANTONY shows fire.

[9] i.e., crisis, or urgent need. From Lat. exigent-em, pr. pple. of *exigere*, to drive (ex. out + *agere*, to drive).

[10] The meaning of 'cross' in these two lines is that of 'thwart' or 'hinder' for a purpose. OCTAVIUS merely asserts that he is not hindering ANTONY out of any rivalry, but he has made up his mind that he is going to take the right wing. The very use of the word by ANTONY as well as his line implies a suggestion that the idea of suspected rivalry is in his mind.

[11] i.e., talk. Brutus and Cassius enter with swords drawn, obviously ready to fight. The sight of their foes standing without their swords in hand is a surprise, and BRUTUS is quick to announce the fact so as to prevent an assault.

[12] OCTAVIUS is impetuous, and seeing them ready for fight is eager to engage them.

[13] ANTONY is restrained. Let the others begin the battle. They themselves will answer only on assault.

[14] i.e., advance or move out.

[15] They move to R.C.

[16] After a step or so Octavius turns to the group R.

[17] He advances a pace or two. He is dignified and strong.

[18] OCTAVIUS is anxious to show his feelings. He didn't ask for the talk.

[19] Calmly but meaningfully. Wholesome words will do more good than destructive strokes.

[20] ANTONY begins to add edge to the debate. He comes in quickly on his cue. Don't make him vehement but ironical.

[21] Cassius steps up beside Brutus, just leaving him clear in the line of sight of the audience.

[22] i.e., character, quality. The context gives this meaning. 'Posture' means position, attitude, and therefore character.

[23] A town in Sicily celebrated for the honey produced by the bees in the surrounding hills.

ACT V, SC. I

- [1] Any punctuation different from this is obviously wrong. The Folios are as printed here.
- [2] i.e., because they showed courtesy and adulation to CÆSAR and yet had swords ready to kill him. Also, ANTONY gets in a final ironical retort to CASSIUS on the subject of words. He brings this out with scathing emphasis.
- [3] CASSIUS immediately crosses Brutus in a blaze of fury. Brutus grips his arm as he passes and stops him. He then turns to Brutus.
- [4] i.e., ANTONY'S. If CASSIUS had had his way ANTONY would have been assassinated with CÆSAR as we know.
- [5] OCTAVIUS moves across Antony and stands level with CASSIUS. If the stage is small it is better for him to remain where he is. He keeps the scene alive by a determined challenge. He does not shout but remains strong and virile.
- [6] The matter with which we are principally concerned, the avenging of CÆSAR'S death.
- [7] i.e., determining of the cause. 'Arguing' is elliptical for arguing about it.
- [8] He speaks this word in a sharply arresting way and pauses after it for a moment.
- [9] He draws the sword on this line and brings it down pointing towards them on the word 'conspirators'.
- [10] i.e., himself. His title was Octavianus Cæsar, and later by special decree of the senate it was prefixed with Augustus. He was the nephew of JULIUS CÆSAR and was adopted by him as a son.
- [11] He is disclaiming the applicability of the epithet to himself, and at the same time maintaining a dignity in his delivery.
- [12] He has no traitors in his own ranks, therefore he cannot die. P. Simpson (Sh. Punctuation, p. 67) says: 'It is the function of the colon (in the Folio) to mark an emphatic pause. Compare its use in the Prayer Book to point the Psalms for singing. Compare also 'O pardon me, thou bleeding piece of Earth: That I am...'—N.V.'
- [13] Make this line more cutting than violent. It is a retort implying that BRUTUS is a traitor. OCTAVIUS' use of the word 'traitors' is in the sense of those who became CÆSAR'S enemies. BRUTUS' use of the word is in the sense of those who are antagonistic to republican ideals which he and his party represent.
- [14] BRUTUS answers with a strong but impressive note. He is not a prig, but knows what he stands for and later lays down his life for. Prigs don't do that.
- [15] i.e., bad tempered, headstrong. The derivation of the word is unknown. The word 'boy' became attached to OCTAVIUS because of his youth and is an historical fact. Take this line easily and make the contempt cutting.
- [16] i.e., one who participates in masques. A masque was a festive occasion on which grotesque visages were worn. The name is frequently used to denote a revel or any other festive celebration.
- [17] i.e., the same old CASSIUS, 'old' meaning as he used to be. It is said with quiet amusement.
- [18] Octavius moves briskly across to R. and resumes the life of the scene. He turns as he reaches the R.
- [19] i.e., appetites, or here, more strongly, courage.
- [20] Cassius moves quickly up to the R.C. and gives this wild release to his impulse.
- [21] i.e., the hazard or chance of fate.
- [22] Brutus moves down L.C. as he speaks. Lucilius joins him and moves down with him on his L.
- [23] Cassius moves to C. and Messala comes to him.
- [24] i.e., as on.
- [25] EPICURUS disregarded omens as illusions

ANTONY. Villains, you did not so, when your vile daggers Hack'd one another in the sides of Cæsar :
You show'd your teeth like apes, and fawn'd like hounds,
And bow'd like bondmen, kissing Cæsar's feet ;
Whilst damned Casca, like a ¹cur, | behind
Struck Cæsar on the neck. O you ²flatterers!

CASSIUS. ³Flatterers! Now, Brutus, thank yourself :
⁴This tongue had not offended so to-day,
If Cassius might have rul'd.

OCTAVIUS. ⁵Come, come, the ⁶cause : if arguing make us sweat,
The ⁷proof of it will turn to redder drops.

⁸Look ;

⁹I draw a sword against conspirators ;
When think you that the sword goes up again?
Never, | till Cæsar's three and thirty wounds
Be well aveng'd, or till another ¹⁰Cæsar
Have added slaughter to the sword of traitors.

BRUTUS. Cæsar, thou canst not die by traitors' hands,
Unless thou bring'st them ¹¹with thee.

OCTAVIUS. So I ¹²hope ;
I was not born to die on ¹³Brutus' sword.

BRUTUS. ¹⁴O, if thou wert the noblest of thy strain,
Young man, thou couldst not die more honourable.

CASSIUS. A ¹⁵peevish schoolboy, worthless of such honour,
Join'd with a ¹⁶masker and a reveller!

ANTONY. ¹⁷Old Cassius still!

OCTAVIUS. ¹⁸Come, Antony ; away!
Defiance, traitors, hurl we in your teeth ;
If you dare fight to-day, come to the field :
If not, when you have ¹⁹stomachs.

[OCTAVIUS exits R., followed by ANTONY and the others.]

CASSIUS. ²⁰Why, now, blow wind, swell billow, and swim bark!
The storm is up, and all is on the ²¹hazard.

BRUTUS. ²²Ho, Lucilius! hark, a word with you.

LUCILIUS.

My lord?

CASSIUS. ²³Messala!

MESSALA [standing forth]. What says my general?

Take this speech in a colloquial way without any violence whatever, but with animation and respect for the importance of the things touched on. It is that trickle of apprehension which foretells tragedy, a trickle which is only such because of the courage of the man that keeps back the main flood. From here onwards there is the indication of apprehension and the manifestation of courage and spirit that checks it. In order to avoid extremes either of fear or bombastic heroics keep the treatment smooth. The situation is suggested more than defined and the strength of character can only be distilled by its firm and resolved address to the threats of fate. From now onwards the contest with that fate commences and never once is there any flinching either from its whispers or its blows.

CASSIUS.

Messala,

This is my birthday ; ²⁴as this very day
Was Cassius born. Give me thy hand, Messala :
Be thou my witness that, against my will,
As Pompey was, am I compell'd to set
Upon one battle all our liberties.
You know that I held ²⁵Epicurus strong,
And his opinion : ²⁶now I change my mind,

of sense. CASSIUS had a great belief in his doctrine.

[26] He becomes a little quieter. It is simply a slight acknowledgment of his fears. This speech taken colloquially and inti-

mately after the outburst following OCTAVIUS' exit makes its effect compelling. The note of an unsuspected situation is always arresting. Don't force it. It declares itself by its nature.

And partly *credit* things that do ¹presage.

²Coming from Sardis, on our ³former ⁴ensign
Two mighty eagles fell, and there they perch'd,
Gorging and feeding from our soldiers' hands ;
Who to Philippi here ⁵consorted us :

⁶This morning are they fled away and gone ;
And in their steads do ravens, crows and ⁷kites
Fly o'er our heads and downward look on us,
As we were ⁸sickly prey : ⁹their shadows seem
A canopy most fatal, under which
Our army lies, | ready to give up the ghost.

MESSALA. ¹⁰Believe not so.

CASSIUS. ¹¹I but believe it *partly*,

For I am fresh of spirit and resolv'd

To meet all perils very ¹²constantly.

BRUTUS. ¹³Even so, Lucilius.

CASSIUS. ¹⁴Now, most noble Brutus,

The gods to-day stand friendly, that we may,

¹⁵Lovers in peace, lead on our days to age!

But, since the affairs of men rest ¹⁶still uncertain,

Let's reason with the worst that may befall.

If we do lose this battle, then is this

The very last time we shall speak together :

What are you then determined to do?

BRUTUS realizes what CASSIUS means and proceeds to state his views on the matter. He is colloquial and without any trace of dramatizing his feelings. He speaks straightforwardly with just the slight trace of hesitancy at 'I know not how,' which illustrates his approach to a deep personal conviction. Give the whole a tone of being something very private and intimate.

BRUTUS. Even by the rule of that philosophy

By which I did blame ¹⁷Cato for the death

Which he did give himself : I know not how : |

But I do find it cowardly and vile,

¹⁸For fear of what *might* fall, ¹⁹so to prevent

The time of life : arming myself with patience

To stay the providence of some high powers

That govern us below.

The above speech has been the subject of many discussions which occupy four pages of the N.V. It is an adaptation of a speech from Plutarch. Accepting the text, which is that of the Folio although the punctuation is changed, we offer the following paraphrase : 'I am determined by the same rule as that which made me condemn Cato for taking his life. I feel that it is cowardly to take one's life for fear of something that may happen, and I abide with patience the will and ordinance of the gods.'

Mr. W. E. Holloway suggests that the significance of 'I know not how' is that of uncertainty, proceeding from a mind that is beginning to feel the strain of its burdens, and simply expressing this fact parenthetically. 'I don't know what to make of things.' It indicates the tiredness that makes BRUTUS unusual from his hitherto accustomed composure. He resumes with corrective vigour.

CASSIUS. ²⁰Then, if we lose this battle,

You are contented to be led in ²¹triumph

²²Thorough the streets of Rome?

The contingency that CASSIUS puts before BRUTUS is one that BRUTUS has not anticipated. In Plutarch the speech referred to above goes on to say : 'but being now in the midst of danger, I am of a contrary mind'. It is probable that the shame of defeat and the failure to accomplish his purpose as well as a return to Rome in bondage give his spirit a just cause for altering his mind. He blamed CATO merely as a witness of his death. Now, however, the consequences of failure both to himself and Rome as personal experience convince him that it is nobler to die whether in battle or by his own hand. He speaks as though confronted with a new and very vital fact, and greets it with a great earnestness. Don't overload with heavy sentiment.

BRUTUS. No, Cassius, no : think not, | thou noble Roman, |

ACT V, SC. I

[1] i.e., foretell, or more literally, forbode.

[2] This was a favourable sign.

[3] i.e., foremost.

[4] i.e., standard.

[5] i.e., accompanied.

[6] Quietly but significantly.

[7] A bird of prey. The significance is that whereas formerly they were attended by Jove's birds who fed from them, they are now being waited for by birds of prey who feed on dead bodies.

[8] i.e., sickening for death, doomed.

[9] For a moment CASSIUS drops from resisting altitudes into the valley of his despair.

[10] MESSALA is encouraging in his tone.

[11] CASSIUS pulls himself together at once and his courage speaks.

[12] i.e., strictly in accordance with the demands of the higher principles.

[13] Brutus leaves Lucilius, who returns to the group up L. and Brutus moves up to Cassius. There is a mutual salute as BRUTUS and LUCILIUS separate.

[14] CASSIUS, becomes very earnest and deliberate. There is no rush or vehemence but a deep courage facing the future, which is felt to be very uncertain. The sentiments disclosed in his last speech underlie this one, but they are being met, not yielded to.

[15] See note 3, p. 40.

[16] i.e., always.

[17] Cato the Younger, a governor of Utica, who, rather than fall into the hands of JULIUS CÆSAR, killed himself when Utica was besieged. He was the father of PORTIA.

[18] i.e., because of fear of the future.

[19] i.e., in this manner to interfere with life's period.

Note 12 on page 86 opposite helps to confirm Mr. Holloway's suggestion. The colon acted as an equivalent for the modern dash. Modern editions print a comma after 'how'.

[20] CASSIUS asks this with very deep concern. It is a rhetorical question implying that he will never allow this to happen. He grips Brutus' arm.

[21] See notes on this word in earlier references. The prisoners of note were led in triumph in the procession.

[22] See note 6, p. 50.

ACT V, SC. I

- [1] *i.e., a mind that is greater than to accommodate himself to such a shame. What was thought to be great in bowing to consequences is now in the light of these possibilities a weakness. What was before a great attitude now requires to be greater still.*
- [2] *i.e., must end it one way or the other.*
- [3] *He offers CASSIUS his hand and he takes it. The two men look steadily at each other. Let the sentiment be deep and strong.*
- [4] *It will be a tremendous moment, the sign of a great achievement concluded.*
- [5] *If they do not meet any more in freedom it was well done that death should make it a final meeting.*
- [6] *CASSIUS reciprocates BRUTUS' courage. He is a little quieter, being more susceptible to emotion.*
- [7] *Here BRUTUS ends the sentiment and gives an order. It is not an abrupt change, but the quiet urge of discipline to leave personal matters for duty.*
- [8] *They both salute each other. Cassius crosses to his eagle standard-bearer (signifer), to give him marching orders. The army always followed the standard-bearer. He raises his standard and the others follow suit.*
- [9] *During this conference of CASSIUS with the signifers, BRUTUS remains C. Here again is that glimpse into the ever-working anxiety that takes courage more than blows.*
- [10] *He turns to the others L. and then makes a movement as though going off R. when the lights dim out.*

SCENE II

The field of Battle.

- [11] *'In the meantime Brutus, that led the right wing, sent little bills to the colonels and captains of private bands, in which he wrote the word of battle.'—Plutarch. BRUTUS is urgent but not yet too vigorous.*
- [12] *Here he does develop his vigour to the full. He moves to the L. as the sudden increase of noise occurs.*
- [13] *i.e., lack of fighting ardour.*
- [14] *From the hills where they are posted in reserve.*

That ever Brutus will go *bound* to Rome ;
He bears ¹too great a mind. But this same day
²Must end that work the Ides of March begun.
And whether we shall meet again I know not :
Therefore our everlasting farewell take.

³For ever, and for ever, farewell, Cassius !
If we do meet *again*, why, | ⁴we shall smile ;
If not, why then this parting was ⁵well made.

CASSIUS. ⁶For ever and for ever farewell, Brutus !
If we do meet again, we'll smile *indeed* ;
If not, | 'tis true this parting *was* well made.

BRUTUS. ⁷Why then, lead ⁸on. ⁹O, that a man might know
The end of this day's business ere it come !
But it sufficeth that the day *will* end,
And *then* | the end is *known*. ¹⁰Come, ho ! away ! [Exeunt.

Lights dim on the word cue just as BRUTUS moves.

[SCENE II

First pair of grey curtains.

The field of Battle.

Enter BRUTUS and MESSALA from between the curtains. BRUTUS comes C., followed by MESSALA on his R. Battle sounds are heard off stage.

BRUTUS. Ride, ride, Messala, ride, and give these ¹¹bills
Unto the legions on the other side :

[Loud trumpet call off L. and shouts.

¹²Let them set on at once ; for I perceive
But ¹³cold demeanour in Octavius' wing :
And sudden push gives them the overthrow.
Ride, ride, Messala : let them all ¹⁴come down.

[Exit MESSALA L.]

Lights fade on a quick dim on word cue.

SCENE III

ACT V, SC. III

Scene III

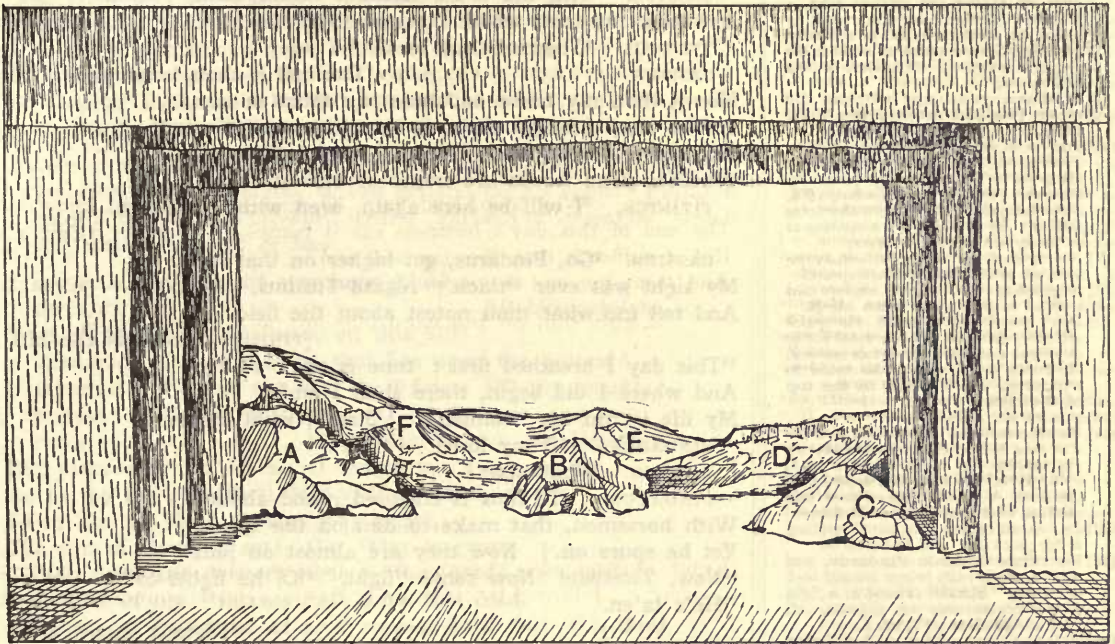


ILLUSTRATION No. 7

Figures A, F, E, D are alone required for this scene.

Another part of the field.

Succeeding upon the more static nature of Scene I, this scene puts into practical terms the courage which is suggested by its important predecessor. Shakespeare now concentrates his action upon two characters alone, CASSIUS and BRUTUS, and spends them wisely in their exploitation and deaths. Here, battle brings its calamity, but it is not defeat but grief that destroys the passionate CASSIUS. The scene is played with the development of its action concentrated in the reaction of the principal figure, and every moment is a throes of that highly-wrought spirit under affliction, events, development and final catastrophe. Keep it thus primed. CASSIUS is discovered C. with drawn sword. Titinius with drawn sword is R. CASSIUS is holding the eagle standard that he has taken from his standard-bearer. This man is lying dead over L.C. He is dressed in the standard-bearer's costume. Note that CASSIUS has a gold belt round his armour and that the armour is unstrapped at one side. This will enable him to shed his armour for his death. TITINIUS' reference to the setting sun must not be taken too literally as indicating the actual time of day or that it really means that sunset is taking place. If we do this our last scene would, strictly speaking, be played in darkness. Therefore in lighting this scene, use a soft light suggestive of approaching evening, and one which can still be softened even more for the final scene without robbing it of visibility. Note that CASSIUS is without his cloak and sword belt, both of which lie behind him.

Alarums off R.

CASSIUS. ¹O, look, Titinius, look, the villains fly!
Myself have to mine ²own turn'd enemy:
This ³ensign here of mine was turning back;
I slew the coward, and did take ⁴it from him.
TITINIUS. O Cassius, Brutus gave the word too early;
Who, having some ⁵advantage on Octavius,
Took it too eagerly: his soldiers fell to ⁶spoil,
Whilst we by Antony are all enclos'd.

Enter PINDARUS from R. He runs to CASSIUS.

Another part of the field.

When painting this set, aim at getting the rocks to look sharp and jagged, and with something of a cruel nature. This again dramatizes the circumstances of the action and especially emphasizes the fact of the final scene of the play. Paint the rocks dark in colour with sharp high lights.

[1] *With intense anguish.*

[2] *i.e., my own men.*

[3] *i.e., bearer of the ensign or standard.*

[4] *i.e., the standard.*

[5] *i.e., having gained a slight supremacy over OCTAVIUS. Keep this speech vehement and full of the sense of disaster.*

[6] *i.e., plunder.*

ACT V, SC. III

- [1] *Keep up the intensity of the action and sustain the spirit of the scene. This speech builds up on the last one and adds real disaster to that threatening in the speech of TITINIUS.*
- [2] *Note the sudden and extreme pitch.*
- [3] *Cassius effectively meets this pitch by going up to the mound and firmly planting his standard upon it in the prepared notch. He is resolute in tone and action.*
- [4] *Pindarus runs up between the other two and mounts the hill a little.*
- [5] *Just a short pause to make certain. Then he confirms it with a great alarm.*
- [6] *He goes to Titinius and grips him by the arm. TITINIUS is still looking off R. Take this speech quickly and with intense feeling. He is asking for something to be done, not giving an order.*
- [7] *Not repeated, but ultimate action, a common use of the word in Shakespeare.*
- [8] *Responding to CASSIUS' urgent plea without a pause. He runs off R.*
- [9] *Don't pause but continue the quick action of the scene. There must not be any break until the appropriate moment. He turns and indicates his order to Pindarus, who mounts to the top of the rock.*
- [10] *CASSIUS was short-sighted.*
- [11] *He moves to C. The action rests for a moment but is held by the fact that we are waiting for a development. CASSIUS, for all his attempted hopes, feels the hand of events against him and weakens once again in this disclosure.*
- [12] *i.e., circuit of time. CASSIUS' birthday is his death day, and he knows it.*
- [13] *He turns towards Pindarus, and with a sharp rally brings himself back to events. 'Sirrah' is used as a form of address towards an inferior. cf. 'Sirrah Claudius', IV, III.*
- [14] *This line is a cry of anguish and must come suddenly.*
- [15] *Take this speech with a graphic intensity and, as it were, live the excitement and suspense it describes. Observe the various pauses between the various incidents. Let the pace be quick and gripping.*
- [16] *This is an excited urge to TITINIUS himself.*
- [17] *i.e., This is a verb distinct from alight and means to relieve the horse or vehicle of one's weight. Keep the suspense alive.*
- [18] *This is agony to him.*
- [19] *This is drawn out like a bitter cry.*
- [20] *CASSIUS covers his face with the back of his clenched hand as though suffering from terrible shock.*
- [21] *With a sharp and agonized note. Pindarus begins to descend, still looking at the distant group off R.*
- [22] *With acute emotion.*
- [23] *This may be figurative, but more probably it denotes his acute imagination as though he himself had seen the incident happen.*
- [24] *He turns to Pindarus and speaks with rapid vehemence, not loud but very intense. His own peculiarly impulsive temperament is now hurrying him to his death. He allows no time for thought or for any possibility of mistake. His premonitions, the shock of experienced defeat have burdened him beyond control and his weakness lets in the full flood of shame: 'Old Cassius still!' Let us see this fierce impetuosity at work.*
- [25] *A celebrated country of Asia. The Parthians were naturally strong and warlike and were esteemed the most expert horsemen and archers in the world. —Lemprère.*
- [26] *i.e., put thee under oath because, saving thy life.*
- [27] *i.e., strive to do, not merely seek in a half-hearted way.*
- [28] *The pace slackens and he becomes imperative.*
- [29] *Bring this out as an incentive to the deed.*

PINDARUS. ¹Fly further off, my lord, fly further off ;
Mark Antony is in your tents, my lord :
Fly, therefore, noble Cassius, fly ²far off.

CASSIUS. ³This hill is far enough. Look, look, Titinius ;
Are those my tents where I perceive the ⁴fire?

TITINIUS. ⁵They are, my lord.

CASSIUS. ⁶Titinius, if thou lovest me,
Mount thou my horse and hide thy spurs in him,
Till he have brought thee up to yonder troops
And here ⁷again ; that I may rest assur'd
Whether yond troops are friend or enemy.

TITINIUS. ⁸I will be here again, even with a thought.

[Exit R.]

CASSIUS. ⁹Go, Pindarus, get higher on that hill ;
My sight was ever ¹⁰thick ; regard Titinius,
And tell me what thou notest about the field.

[PINDARUS ascends the hill.]

¹¹This day I breathed first : time is come round,
And where I did begin, there shall I end ;
My life is run his ¹²compass. ¹³Sirrah, what news?

PINDARUS. ¹⁴O my lord!

CASSIUS. What news?

PINDARUS. ¹⁵Titinius is enclosed round about
With horsemen, that make to him on the spur ; |
Yet he spurs on. | Now they are almost on him. |
¹⁶Now, Titinius! Now some ¹⁷light. ¹⁸O, he lights too.
¹⁹He's ta'en.

[Distant shout off R.]

And, hark! they shout for joy.

CASSIUS. ²⁰Come down ; behold ²¹no more.
²²O, coward that I am, to live so long,
To see my best friend ta'en before my ²³face!

PINDARUS comes R. of CASSIUS. CASSIUS suddenly unbuckles the
strap that is round his armour and takes off his armour which he
drops on to his cloak.

²⁴Come hither, sirrah :
In ²⁵Parthia did I take thee prisoner ;
And then I ²⁶swore thee, saving of thy life,
That whatsoever I did bid thee do,
Thou shouldst ²⁷attempt it. ²⁸Come now, keep thine oath ;
²⁹Now be a ³⁰freeman ; and with this good sword,
That ran through Cæsar's bowels, | search this ³¹bosom.
³²Stand not to answer : ³³here, take thou the ³⁴hilt ;
³⁵And when my face is cover'd, as 'tis now,
Guide thou the ³⁶sword. ³⁷Cæsar, thou art reveng'd,

[30] i.e., in your own right without a master. CASSIUS' death would confer this upon him.

[31] Pindarus makes an appeal as though horrified.

[32] CASSIUS hurls this out in a frenzy of impatience.

[33] He thrusts the hilt into Pindarus' hand.

[34] This word was frequently used in the plural. Shakespeare uses it for six out of the nine times the term occurs in his plays.

[35] Putting his arm across his face.

[36] As Pindarus closes with him he turns Cassius so that he masks him whilst thrusting the sword into him. Then he withdraws it and steps back to R. a few steps. Cassius sinks upon his knee, uncovering his face.

[37] Note how his last thought is in submission to CÆSAR as though it were his spirit which he felt was confounding his hopes and shadowing his thoughts of victory, and that this act was offered as one that would give the urgent demand for satisfaction.

¹Even with the sword that kill'd thee——

PINDARUS. ²So, I am free; yet would not so have been,
Durst I have done my will. ³O Cassius!

⁴Far from this country Pindarus shall run,
Where never Roman shall take ⁵note of him. [Exit L.]

MESSALA. It is but change, Titinius; for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.

TITINIUS. These tidings will well comfort Cassius. }⁶

Re-enter MESSALA and TITINIUS from R. MESSALA comes first.
TITINIUS wears a roughly woven garland on his brow. Plutarch
records that he was crowned with a 'garland of triumphe' which
was made of laurel or bay.

MESSALA. Where did you leave him?

TITINIUS. All 'disconsolate,

With Pindarus his bondman, on this hill.

MESSALA. ⁸Is not that he that lies upon the ground?

TITINIUS. ⁹He lies not like the living. ¹⁰O my heart!

MESSALA. ¹¹Is not that he?

TITINIUS. ¹²No, this was he, Messala,

But Cassius is | no more. O setting sun,
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set,
The sun of Rome is set! Our ¹³day is gone;
Clouds, dews and dangers come; ¹⁴our deeds are done!
¹⁵Mistrust of my ¹⁶success hath done this deed.

MESSALA. ¹⁷Mistrust of good success hath done this deed.

O hateful ¹⁸error, melancholy's child,
Why dost thou show to the ¹⁹apt thoughts of men
The things that are not? O error, soon conceiv'd,
Thou never com'st unto a ²⁰happy birth,
But ²¹kill'st the mother that engender'd thee!

TITINIUS. ²²What, Pindarus! where art thou, Pindarus?

MESSALA. ²³Seek him, Titinius, whilst I go to meet

The noble Brutus, thrusting this report
Into his ears: ²⁴I may say 'thrusting' it,
For piercing steel and darts envenomed
Shall be as welcome to the ears of Brutus
As tidings of this sight.

TITINIUS. Hie you, Messala,

And I will seek for Pindarus the while. [Exit MESSALA R.]

He comes back to Cassius and sinks beside him once again. His emotion is deep, so deep that he sacrifices himself in his regard for CASSIUS; but it must not be 'handed over' in a melodramatic way. He commences with a great tenderness mingled with grief. His voice takes an upward inflexion at the ends of his sentences to preserve continuity and a gradual lifting of his voice. The speed also increases from the last phrase of the second line to 'give it thee'.

Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? and did not they
Put on my brows this wreath of victory,
And bid me give it thee? ²⁵Didst thou not hear their shouts?

²⁶Alas, thou hast ²⁷misconstru'd every thing!

But, ²⁸hold thee, take this garland on thy brow;

Thy Brutus bid me give it thee, and I

Will do his bidding. ²⁹Brutus, come apace,

And see how I ³⁰regarded Caius Cassius.

³¹By your leave, gods: this is a Roman's part:

³²Come, Cassius' sword, and find Titinius' heart.

ACT V, SC. III

- [1] He gasps this line out spasmodically as though his life was ebbing on the agony of his wound. The line is deliberately short. At the end of it he appears as though he were unable to speak further, and then falls forward and turns over on to his back. As he falls he gasps out a last cry of highly wrought anguish. His head is pointing down stage. If possible, he should fall above the line of the second pair of curtains.
- [2] He looks down on CASSIUS and realizes his freedom out of his horror.
- [3] A sudden reaction sets in. He drops the sword and covers his face with his hands.
- [4] He uncovers his face and begins to want to rush from the place that has witnessed such horror. His feelings suddenly work up to a swift vehemence and at the end he runs off L.
- [5] i.e., see him. It shows his idea of wishing to be so utterly remote from this place with its associations so far away that no Roman exists there.
- [6] This is heard off stage R.
- [7] i.e., completely broken.
- [8] Messala suddenly stops and asks this with a sudden anxiety.
- [9] Titinius moves quickly to Cassius, speaking as he goes and with apprehension. When he reaches him he goes down beside him.
- [10] With intense but subdued grief.
- [11] He comes to Cassius' feet.
- [12] Keep his grief deep and not loud.
- [13] TITINIUS realizes exactly what has happened and feels that their own hopes are all shattered.
- [14] All our efforts and strivings are at an end.
- [15] i.e., misconception.
- [16] i.e., the fortunate meeting with the friends and their excited greeting.
- [17] This is merely his own sad comment upon the fact that a wrong understanding of good fortune was responsible for this terrible event. Take this speech a little simpler and not so emotionally as the matter just passed. He is quiet and poignant, but not vehement.
- [18] i.e., misunderstanding, in an absolute sense of the word. Through Fr. from Lat. error-em, from errorē, to wander.
- [19] i.e., active, the nature of thoughts.
- [20] i.e., free from danger.
- [21] This is a hyperbole, a poetic exaggeration. Error does not always kill the person who fosters it, but perhaps Messala is simply thinking of it in cases similar to this—its extreme penalty. 'Mother' is used for parent in a poetic sense.
- [22] Titinius changes the emotional nature of the scene by rising abruptly and going up stage, calling to R. and L. for PINDARUS. This break is necessary because of the further emotional development soon to come.
- [23] Quickened the lines a little here.
- [24] He drops his listless tone for a mildly bitter one, but is still intense with feeling.
- [25] This comes out with a poignant emphasis.
- [26] The tone reverts to pure and intense sorrow.
- [27] i.e., mistaken, misinterpreted.
- [28] This is purely a rhetorical statement. He takes the wreath off his own brow and just raises CASSIUS' head so as to allow of the garland to be slipped on.
- [29] He rises and faces R. His tone is now rhetorical.
- [30] i.e., esteemed.
- [31] He turns front again. He begs leave of the gods to take his life as it is a Roman's nature to do so, 'part' meaning obligation.
- [32] He picks up CASSIUS' sword where it was dropped by PINDARUS.

ACT V, SC. III

- [1] Brutus speaks as he enters from L.
- [2] This passage shows that the practice of the stage to show death by lying with the face upward is as old as the time of Shakespeare.—J. Hunter.—N.V., 284/103. As this was probably a traditional attitude it points to being a much older usage. Brutus stops as he speaks this line. His apprehensiveness arrests him. Then he moves to Cassius round by the L. side of the body. Cato comes to the R. of Titinius. Lucilius follows Brutus and stands above C. The others remain in the entrance R.
- [3] He delivers this short speech with a quiet submissiveness to what he realizes is an inevitable authority over the events of the time. CÆSAR'S spirit has cried 'Havoc' to death and CASSIUS is the spoil.
- [4] i.e., walks among them from its realms of Hades. Notice how with his own death later, he bids this spirit to be still and satisfied.
- [5] i.e., into.
- [6] i.e., appropriate, deserving.
- [7] Keep this subdued but emotional.
- [8] BRUTUS speaks with contemplative quiet as he looks down upon the two bodies. Keep the whole speech subdued and intimate. Remember that before the others he has to show a manly courage as well as sorrow, and that he succeeds to a scene of great passionate quality and demonstrative anguish.
- [9] This is an apostrophe to his greatness. Here it also describes the gradual decay that is setting in to their strength, the falling to pieces of their cause. This line is historical fact. BRUTUS declared that CASSIUS deserved to be called the last of all the Romans.
- [10] i.e., more. His grief is now controlled and its dryness does not betoken the debt that he will pay when they are not present.
- [11] He addresses CASSIUS with a note of intimate assurance.
- [12] He is on the verge of paying the debt in their presence, but masters himself as at the end of his last scene with CASSIUS and firmly gives this order. Quickened the pace and end the scene on a note of valour.
- [13] A small island in the Ægean Sea on the coast of Thrace, famed for its great fruitfulness and fertility.
- [14] i.e., funeral ceremonies.
- [15] Brutus crosses in front of Lucilius to R.C.
- [16] He stops. These two men are among the group R. In Labœ the 'e' is almost elided.

SCENE IV

Another part of the field.

TITINIUS faces up stage. He raises the sword and brings it down, seemingly under his armour, so that he apparently plunges the blade downward into his heart. He bends forward on the moment of the blow and then after withdrawing the sword he staggers towards CASSIUS, falls first on one knee and then forward and over on to his back with his head lying on CASSIUS' breast.

Thus a necessary amount of care will be needed in arranging a proper relative position before TITINIUS falls. This can be finally obtained during the actual moment of his stabbing himself, when he can stagger to his prescribed point as he is bent with the blow.

MESSALA re-enters from R. and goes to up stage R. BRUTUS follows. He speaks his line as he enters. He is followed by LUCILIUS and young CATO and behind them come a group of GENERALS and the two STANDARD-BEARERS (legionary and prætorian) and trumpeters. This CATO was the son of Cato of Utica. See note 17, p. 87.

Re-enter MESSALA, with BRUTUS, young CATO, and others.

BRUTUS. ¹Where, *where*, Messala, doth his body lie?

MESSALA. Lo, yonder, and Titinius mourning it.

BRUTUS. Titinius' face is ²*upward*.

CATO. He is slain.

BRUTUS. ³O Julius Cæsar, thou art mighty yet!
Thy spirit walks ⁴*abroad*, and turns our swords

⁵*In our own* ⁶*proper* entrails.

CATO. ⁷Brave Titinius!

Look, whe'er he have not crown'd dead Cassius!

BRUTUS. ⁸Are yet two Romans living such as these?
The ⁹*last* of all the Romans, fare thee well!

It is impossible that ever Rome

Should breed thy fellow. Friends, I owe ¹⁰*moe* tears

To this dead man than *you* shall *see* me pay.

¹¹I shall find time, Cassius, | I shall find time.

¹²Come therefore, and to ¹³Thasos send his body:

His ¹⁴funerals shall not be in our camp,

Lest it discomfort us. ¹⁵Lucilius, come,

And come, young Cato; let us to the field.

¹⁶[Labœo and Flavius, set our battles on.]

'Tis three o'clock; and, Romans, yet ere night

We shall try fortune in a second fight.

[Exeunt.]

MESSALA turns and takes CASSIUS' standard as BRUTUS and the others exeunt R. This is the cue for the lights to dim quickly, and the tabs are lowered, if the position of the bodies so requires.

SCENE IV

Second pair of grey curtains.

Another part of the field.

This short scene, so often cut, serves to space two scenes of a highly emotional nature as well as to add a note of vigour that sets off the poetic drama of what is to follow. It carries on the spirit of valour. BRUTUS and his supporters are not to be daunted no matter what defeats or disasters have operated against them, and the incident thereby gives us a more complete and just picture of BRUTUS in his

final scene where we see him beaten after a strenuous fight and not merely discouraged by CASSIUS' death. It softens the passage of the action and makes the final development less abrupt. It also introduces the highly poetic attempt of LUCILIUS to seek to save BRUTUS by offering himself as his commander and by his fine tribute, concentrating the entire interest upon the leading character of the play with whose death it virtually finishes. It is not merely worth the playing as a piece of good drama, but has an essential demand to be included in the poetic and dramatic construction of the play.

The stage direction which indicates the fighting forces engaged in action is merely to show that a battle is in progress. Actually it is not required, and unless done with great skill is more amusing than convincing. It is better omitted.

This scene must be played with the greatest vigour. It is the last desperate effort of these men against fatal odds and they are going to show fight and make their weakening comrades do the same. Bear in mind the observation of the above paragraph.

After the tabs rise bring up the lights on a quick resistance. BRUTUS is discovered L., CATO C., MESSALA up L.C., LUCILIUS over R.C. with FLAVIUS exhaustedly leaning with his arm on LUCILIUS' shoulder and with his head resting on it. His back is to the audience. Battle noises are heard off L. and R.

BRUTUS. Yet, countrymen, O, yet hold up your heads!

CATO. What 'bastard doth not? Who will go with me?
I will proclaim my name about the field.

²I am the son of Marcus Cato, ho!

A foe to tyrants, and my country's friend;

³I am the son of Marcus Cato, ho!

BRUTUS. 'And I am Brutus, Marcus Brutus, I;

Brutus, my country's friend; know me for Brutus!

[Exit L., followed by MESSALA and FLAVIUS. LUCILIUS reaches as far as C., when he stops, held by the spectacle of the fight between CATO and his enemies.

LUCILIUS. ⁵O young and noble Cato, art thou down?
Why, now thou diest as ⁶bravely as Titinius,
And mayst be ⁷honour'd, being Cato's son.

Enter from R. two SOLDIERS in steel loricas with rectangular shields and drawn swords. They run in as though having seen LUCILIUS from a distance and one goes behind him and then confronts him as he moves L., looking off at the battle. This man is the FIRST SOLDIER.

FIRST SOLDIER. Yield, or thou diest.

The following incident is simply a valiant attempt on the part of LUCILIUS to save his friend BRUTUS by impersonating him. Following upon CATO'S sacrifice this attempted one exemplifies the spirit that is abroad beside CÆSAR'S. It is founded upon fact. Make him vehemently earnest.

LUCILIUS.

⁸Only I yield to die:

[Offering money.] ⁹There is so much that thou wilt kill me straight;]
Kill Brutus, and be honour'd in his death.

FIRST SOLDIER. We must not. A noble prisoner!

SECOND SOLDIER. ¹⁰Room, ho! Tell Antony, Brutus is ta'en.

FIRST SOLDIER. ¹¹I'll tell the news. Here comes the general.

Enter ANTONY R. Behind him come a number of GENERALS and the legionary and prætorian STANDARD BEARERS and trumpeters. They remain in the entrance.

¹²Brutus is ta'en, Brutus is ta'en, my lord.

ANTONY. ¹³Where is he?

LUCILIUS. ¹⁴Safe, Antony; Brutus is safe enough:

[1] i.e., he is a bastard who does not. This is used as a term of opprobrium. Play this opening with tremendous vigour.

[2] He turns towards L. and hurls this towards the enemy.

[3] He runs off L. as he says this and keeps it up until a clash of swords indicates that he is engaged in fight.

[4] He turns towards L. FLAVIUS rouses himself and prepares to follow BRUTUS.

[5] Make him vivid.

[6] i.e., not merely valiantly fighting, but with the high nobility of spirit that shone in TITINIUS. He obviously was going to his death and made an example of courage in his sacrifice.

[7] i.e., honoured with a worthy funeral.

[8] i.e., I only yield to die, I deliberately yield to death.

[9] A Roman costume will not allow of this line to be spoken.

[10] He turns and calls this off towards R. Make it a fact of great moment.

[11] This one is eager with the news and runs across to R. to go and tell it when he sees ANTONY coming and stops.

[12] Very elated with his news. LUCILIUS turns away.

[13] He asks this eagerly. Even if he had seen LUCILIUS he knows only too well that he is not BRUTUS.

[14] LUCILIUS turns and delivers this fine speech with great sincerity. It is short but very conspicuous. It is the emotional quality of the situation and of LUCILIUS in this moment of high endeavour that gives it such distinctive poetic quality.

ACT V, SC. IV

- [1] *This is not a confusion of thought. Although LUCILIUS has said that he will never be taken alive, his fervent admiration for him is so great that he is carried away by his feelings to state that however he should be found he will be like himself. Note the contagious quality of BRUTUS' character to all around him.*
- [2] *i.e., true to his character as he is universally known. This is confirmed by LUCILIUS' speech over BRUTUS' body (q.c.).*
- [3] *ANTONY'S own appreciation of LUCILIUS' fine spirit is revealed in this speech. The man's zeal for the finer standards of life and honour compel ANTONY'S respect. He opens quietly and knowingly.*
- [4] *He crosses to Lucilius, looking at him as he is speaking. As he does so the SOLDIER on LUCILIUS' R. steps back.*
- [5] *He turns to the group in the entrance and comes out with a stronger note of command. It is again to be noted how Shakespeare terminates this and the last two scenes with a reversion to strong treatment. Sentiment, however fine, does not preserve the masculinity of the action and these endings have an important effect upon preserving the strength of the play. Even the famous Tent Scene closes on a note of action. They all thus gradually combine to give the great effect to the opening of the following scene, and by their contrast concentrate upon the broken BRUTUS to emphasize his abnormal and tragic condition.*

SCENE V

Another part of the field.

I dare assure thee that no enemy
Shall ever take alive the noble Brutus :
The gods defend him from so great a shame!
When you do find him, or ¹alive or dead,
He will be found like ²Brutus, like himself.

ANTONY. ³This is not Brutus, friend, but, I assure you,
A prize no less in worth : keep this man safe,
Give him all kindness : ⁴I had rather have
Such men my friends than enemies. ⁵Go on,
And see whe'er Brutus be alive or dead,
And bring us word unto Octavius' tent
How every thing is chanced.

Quick dim on the word cue.

SCENE V

See Illustration No. 7, on p. 89. Figure A is removed half out of sight, B is set well up stage and C. well below it. Strike E and D. See Groundplan II.

It has already been pointed out that the opening of this scene differs from its immediate predecessors in its complete change of character. The entrances have been arranged to develop this character. STRATO appears in a state of complete exhaustion, sinks upon the mound and in a moment or so his sword falls from his unconscious hand as he drops to sleep. BRUTUS appears, his cloak and armour shed, unapt to wear it any longer, careless of danger. We last saw him charging boldly against a whole field of enemies. We now see him, not only incapable of physical effort, but with a mind that has become a prey to devouring grief and a gate to death instead of to endeavour. This is the tragedy of the man. Gradually the action has concentrated upon him, clearing the stage of all others and leaving him alone the centre of all interest. The contrast of every form of high courage, moral as well as physical, lies behind this present picture and gives the relief to his pitiable condition. No man of his character shows such a change unless the mind has grown too weak for its burden. The spirit having gone, only a gaunt image remains. This is the last manifestation of BRUTUS' humanity. He is not merely weary, not at all afraid, but in that condition of mind when he is insensible to sentiments, incapable of reasoning with the gods or philosophy about death, and the man is made evident in his mental collapse. Thus there should be the suggestion of an abnormal condition in the treatment of the opening of the scene and not merely that of a tired man wanting to escape from the world. BRUTUS in his normal condition would not do that. It is a sense of overstrain that is needed, the notion of mental and spiritual collapse which gives us the realization of the great price that his nobility, his patience and his courage have asked of his powers. His composition has not been of marble purity but of mortal frailty and the sensitiveness of human feeling. This finally exemplifies the fact. It is helped in a great degree by the treatment of the two men CLITUS and DARDANIUS, whose evidences of intense shock and awe contribute to the sense of some terribly tragic change in BRUTUS.

The means are not great and this dissertation may seem out of all proportion to possibility ; but it has been presented to bring the actor into the line of thought that has governed the study of the character throughout the play and to enable him to use what opportunity there is to give a last touch to one of whom it is finally said that ' This was a man ' ; and to be that man had cost him all his mortal power.

There are no sounds of battle to open with. STRATO enters R.2.E. in an exhausted condition. He staggers across to the L. and sinks down upon the mound and lies on his side with his head on his outstretched arm. He remains like this for a second or two only and then his sword slips down from his hand which is hanging limply by his exposed side, and clatters to the ground. He lies just as he falls in utter weariness and goes straight off to sleep. Make this entrance and business a fully developed, individual incident because it expresses and establishes the situation. VOLUMNIUS follows and comes to above STRATO, putting one foot on the mound and holding his head in his hand as his arm rests upon his knee. Then BRUTUS enters ; he has shed his armour which CLITUS, who is following him, carries. Apart from the fact that this is primarily a convenience in order to allow for the stabbing that brings his death, it also suggests his complete physical exhaustion and with it his disregard of attack. He sits c. CLITUS deposits the armour and cloak on the ground above him and stands with DARDANIUS, looking at BRUTUS.

BRUTUS. ¹Come, poor ²remains of friends, rest on this rock.

CLITUS. Statilius show'd the ³torch-light, but, my lord, He came not back : he is or ta'en or slain.

BRUTUS. ⁴Sit thee down, Clitus : slaying is the ⁵word ; It is a deed in ⁶fashion. ⁷Hark thee, Clitus.

CLITUS. ⁸What, I, my lord ? ⁹No, not for all the world.

BRUTUS. Peace then, no ¹⁰words.

CLITUS. ¹¹I'll rather kill myself.

BRUTUS. ¹²Hark thee, Dardanius.

DARDANIUS. ¹³Shall I do such a deed ?

CLITUS. ¹⁴O Dardanius !

DARDANIUS. O Clitus !

CLITUS. What ill request did Brutus make to thee ?

DARDANIUS. To kill him, Clitus. Look, he ¹⁵meditates.

CLITUS. Now is that noble vessel full of ¹⁶grief, That it runs over even at his eyes.

BRUTUS. Come hither, good Volumnius ; ¹⁷list a word.

VOLUMNIUS. ¹⁸What says my lord ?

BRUTUS. ¹⁹Why, this, Volumnius : The ghost of Cæsar hath appear'd to me

Two several times by night ; at Sardis once,

And this last night here in Philippi fields :

²⁰I know my hour is come.

VOLUMNIUS. ²¹Not so, my lord.

BRUTUS. ²²Nay, I am sure it is, Volumnius.

²³Thou seest the ²⁴world, Volumnius, how it goes ; Our enemies have beat us to the pit :

[A distant trumpet off R.

ACT V, SC. V

[1] He enters and approaches the C. of the rock, where he sinks down upon it, and after depositing his sword beside him, he leans forward and covers his face with his hands. After a short while he sits up and speaks his line with a curious weakness as though he had lost all interest in everything. There is just something a little strange about him, a man thoroughly human and one who has been strained beyond his powers. The other two do not sit down. They realize the condition of things.

[2] i.e., remnants.

[3] 'Statilius volunteered to penetrate the enemy lines and to show the torch if he found that there had not been any great quantity of men slain.' — Plutarch. CLITUS speaks half fearfully.

[4] With the quietness of a mind numbed by the pressure of events.

[5] It is the prevailing word in everything at the moment. Clitus moves hesitantly to Brutus, somewhat afraid of his manner.

[6] This may very probably refer to the deaths of CASSIUS and TITINIUS, facts which have preyed upon his high sensitivity since CASSIUS was his dearest friend. It may also refer to the general slaughter of battle. He turns his face front and speaks with a peculiarly bitter laugh.

[7] He draws Clitus down beside him and whispers to him.

[8] Startled, but not loud.

[9] He rises. This again is not loud but very decisive.

[10] i.e., Don't say anything about it. Make this quick and confidential.

[11] He says this moving away down R.C. BRUTUS shows signs of suppressed agitation as though scarcely able to grapple with the terrible feelings that are raging within him and which have roused his numbed mind into great sensitivity.

[12] Then as in a thrice, although subdued, he suddenly calls to DARDANIUS. DARDANIUS goes as fearfully as CLITUS. BRUTUS grips him and pulls him down and obviously whispers to him with great earnestness. CLITUS turns and watches anxiously.

[13] His face shows horror and he rises, backing away from Brutus, speaking his line as he does so almost in an awestruck whisper.

[14] Make these two exclamations consistent with the nature of their experience. This treatment enables the dramatic shock to be established, which is the feature here intended, the awful calamity that has now overtaken the heroic and the stoical BRUTUS. It interprets tragedy and great tragedy. The next line and a half take the same treatment. After DARDANIUS has left BRUTUS, the latter sits thinking with his hand supporting his brow upon his knee.

[15] i.e., thinking hard. It has a more intensive meaning than merely thinking quietly to himself. At this word he lifts his face so that his hand supports his chin. Take this and the following speech quietly and full of the deep pathos of the moment.

[16] See note 25, p. 18.

[17] i.e., listen.

[18] He comes up to Brutus.

[19] Brutus picks up his sword, rises and speaks with a directness that comes from a complete assuredness of his fate. It is not forced, but just strangely calm and about moderate pace. He looks straight at VOLUMNIUS.

[20] Here he becomes slower and with a simple unforced emphasis.

[21] Sharply disturbed.

[22] With the same steady quietness.

[23] Just a slight pause and then he begins to quicken his pace. His note of appeal comes through his words now. He is

eager for what he wants, but not excitedly so. BRUTUS, even in this mood, shows a characteristic temperance. His

earnestness is strenuous, but it is suppressed.

[24] i.e., the condition of events.

ACT V, SC. V

- [1] Now his feelings grow more demonstrative. He takes VOLUMNIUS' arm and speaks with urgent warmth of feeling and intimacy of style. Keep the pace fairly fast.
- [2] See note 34, p. 90. He is close to VOLUMNIUS and puts the sword to his hand, not in a bold open manner but in an intimate and pressing way.
- [3] He starts back with strong repugnance.
- [4] He comes to the R. of DARDANIUS.
- [5] He remains where he is and simply addresses each in a rapid manner. Keep the pace quick.
- [6] Here he suddenly finds his revived spirit, and it rises above its bondage with a sudden freedom. This passage is not something just tacked on for a rhetorical effect, but is a product of the man's sudden realization of the redemption behind his shame. Death now comes with honour and he looks on both indifferently. Death now is not suicide but sacrifice; one which enables him to expiate his killing of CÆSAR. The consolation of his unfailing friends leads to the greater joy which is not a drug but an inspiration, a peak of conquest suddenly reaching to the skies above the burial of all his hopes. The scene is warm with human truth and is not merely a progress of technical operations.
- [7] i.e., the poor nature of a military conquest as opposed to the victory of self-sacrifice in the cause of honour.
- [8] He relaxes into a softer sentiment.
- [9] He softens still more. The spark that flashed now expires in the poetic fineness of his intense weariness. His pace becomes slower and his feelings expand into the sense of the rest he yearns for.
- [10] Give these two words an equal but not forceful emphasis. It is as though he welcomed the thing he had longed for and found the means to satisfy his conscience regarding CÆSAR'S death.
- [11] CLITUS again breaks the scene with a highly imperative plea.
- [12] BRUTUS comes in immediately strong and sharp. Those named in the text immediately run off L. Strato is about to follow up when Brutus stops him. It is probably in order to prevent STRATO from hearing the earlier part of the scene that Shakespeare has made him sleep as well as for the dramatic effect of his so doing. BRUTUS is able to take him by surprise, and aided by the emergency of the moment, with the enemy almost upon them, is able to persuade him to do this deed.
- [13] Quickly and earnestly.
- [14] i.e., respect for high principles.
- [15] i.e., taste, flavour. M.E., smech, smack, apparently an alteration of O.E., smæc, smack, a noun of the same meaning.
- [16] He holds his sword out to STRATO.
- [17] He pauses just for a moment. Then, realizing what will happen to BRUTUS, he nerves himself to the task and speaks firmly, offering his hand to BRUTUS, who takes it.
- [18] He says this with genuine gratitude. Then STRATO holds the sword out, and as BRUTUS urges himself on it he turns his head away. Then he draws it out and stands back. BRUTUS sinks to his knee, facing front.
- [19] As with CASSIUS, so with BRUTUS. CÆSAR is his last thought and the visitations of that restless ghost that has demanded appeasement.
- [20] STRATO adopts the same form of treatment as did LUCILIUS in the last scene, proud and fearless.
- [21] i.e., burn him on his funeral pyre.
- [22] i.e., BRUTUS, and nobody else conquered BRUTUS.
- [23] Lucilius moves to the R. side of Brutus and goes down on one knee.

It is more worthy to leap in ourselves

Than tarry till they push us. ¹Good Volumnius, Thou know'st that we two went to school together :

Even for that our love of old, I prithee,

Hold thou my sword.²hilt, whilst I run on it.

VOLUMNIUS. ³That's not an office for a friend, my lord.

[Trumpet off R. nearer than before and subdued cries.

STRATO suddenly awakes, rises and picks up his sword.

CLITUS runs up R. and looks off R. DARDANIUS goes up R.C., facing BRUTUS.

CLITUS. ⁴Fly, fly, my lord ; there is no tarrying here.

BRUTUS. ⁵Farewell to you ; and you ; and you, Volumnius.

Strato, thou hast been all this while asleep ;

Farewell to thee too, Strato. ⁶Countrymen, |

My heart doth joy that yet in all my life

I found no man but he was true to me.

I shall have glory by this losing day,

More than Octavius and Mark Antony

By this ⁷vile conquest shall attain unto.

⁸So, fare you well at once ; for Brutus' tongue

Hath almost ended his life's history :

⁹Night hangs upon mine eyes ; my bones would rest,

That have but labour'd to attain | ¹⁰this hour.

[Another trumpet sounds off R., very near, and cries of "Fly, fly, fly!" are heard.

CLITUS. ¹¹Fly, my lord, fly.

BRUTUS. ¹²Hence! I will follow.

[Exeunt CLITUS, DARDANIUS and VOLUMNIUS L.

¹³I prithee, Strato, stay thou by thy lord :

Thou art a fellow of a good ¹⁴respect ;

Thy life hath had some ¹⁵smatch of honour in it :

¹⁶Hold then my sword, and turn away thy face,

While I do run upon it. Wilt thou, Strato? [Trumpet off R.

STRATO. ¹⁷Give me your hand first : fare you well, my lord.

BRUTUS. Farewell, good ¹⁸Strato. Cæsar, now be still :

¹⁹I kill'd not thee with half so good a will.

BRUTUS falls forward and turns on to his back. STRATO stands looking at him without attempting to move. OCTAVIUS enters R., speaking as he appears. MESSALA is on his L. Behind them come ANTONY and LUCILIUS on his R. The STANDARD-BEARERS with the legionary and prætorian standards, and if available, the vexillum or cavalry standard, TRUMPETERS, and a group of GENERALS fill up the entrance. OCTAVIUS and MESSALA stop R.C., whilst the former makes his sharp inquiry.

OCTAVIUS. What man is that?

MESSALA. My master's man. Strato, where is thy master?

STRATO. ²⁰Free from the bondage you are in, Messala :

The conquerors can but make a ²¹fire of him ;

For Brutus ²²only overcame himself

And no man else hath honour by his death.

LUCILIUS. So Brutus should be found. ²³I thank thee, Brutus,

That thou hast prov'd Lucilius' ²⁴saying true.

Then he speaks. He is quiet and deeply appreciative. Remember his lines in Sc. IV. Keep this situation to these two

with STRATO adjacent and don't bring the others across until afterwards.

[24] See note 13, p. 38.

ACT V, SC. V

OCTAVIUS. ¹All that serv'd Brutus, I will ²entertain them.

³Fellow, wilt thou bestow thy time with me?

STRATO. Ay, if *Messala* will ⁴prefer me to you.

OCTAVIUS. ⁵Do so, good *Messala*.

MESSALA. How died my master, *Strato*?

STRATO. I held the sword, and he did run on it.

MESSALA. Octavius, then take him to follow thee,
That did the latest service to my master.

ANTONY. ⁶This was the noblest Roman of them all :

All the conspirators, save only he,
Did that they did in ⁷envy of great Cæsar ;

⁸He | only, | in a ⁹general honest thought
And common good to *all*, | made ¹⁰one of them.

¹¹His life was ¹²gentle, and the ¹³elements

So mix'd in him | that Nature might stand up
And say to all the world ¹⁴'This was a man!'

OCTAVIUS. ¹⁵According to his virtue let us ¹⁶use him,
With all respect and rites of burial.

¹⁷Within my tent his bones to-night shall lie,

¹⁸Most like a soldier, | ¹⁹order'd | honourably.

[OCTAVIUS and ANTONY extend their swords in salute.

²⁰So call the field to rest, and let's away,

To part the glories of this happy day. [Exeunt.

A quick curtain descends on the last word. Respect has been paid
to BRUTUS, the sentiment is finished and the action closes on a
strong note of victory. Vale !

THE END.

[20] Now he strikes the final note of strength on which the play has begun, continued and ended. Throughout its length it has been composed of men and women who faced up to things, and has been built to that classical standard of the conception of courage and honour that met and faced life

and death without flinching or loosening sentimentality and with the same masculine temperance that wrote the epitaph of the Three Hundred at Thermopylæ :

'Tell the Spartans at their bidding,
Stranger, here in death we lie.'

[1] Octavius advances to C., *Messala* with him. *Antony* follows. The ultimate positions place OCTAVIUS and ANTONY by the feet of BRUTUS and MESSALA on the L. of OCTAVIUS.

[2] i.e., take them into his service. It is formed from Lat. *inter*, among + *tenere*, to hold.

[3] To STRATO.

[4] i.e., advance. STRATO, like all others associated with BRUTUS, maintains a certain dignity. He is not yielding to OCTAVIUS except through MESSALA, BRUTUS' friend.

[5] Accepting the situation with understanding.

[6] ANTONY has been standing looking down upon BRUTUS and thinking his own thoughts. He breaks into this speech out of his meditations. The value of the short preceding scene is that it separates the sentimental passages and also enables ANTONY to develop this speech out of a period of silence and thinking, and not merely adding it to a number of other speeches. He takes it with a quiet deliberation, not forcing it rhetorically, but by its great and noble sentiments.

[7] Hatred. See note 21, p. 27.

[8] Separate these two words and give them individuality. Both this and the following line are treated with a careful delivery of each phrase.

[9] i.e., an honest and sincere thought in everything he did.

[10] i.e., made himself one of the people.

[11] He now touches a slight tenderness.

[12] i.e., governed by gentleness of culture and high principle, not aggressive in self-interest.

[13] i.e., the four humours, blood, phlegm, choler, melancholy. He becomes a little quicker and stronger.

[14] Don't force this. Make it dignified but not 'theatrical'.

[15] He proceeds with a quiet strength to match ANTONY'S note.

[16] i.e., treat.

[17] Maintain a quiet soldierly firmness. The play must end in a masculine note although softened by a deep sentiment.

[18] i.e., with the most that can be done to signify that he was a great soldier.

[19] Separate these words and give them their distinct values. After they have been spoken, OCTAVIUS draws his sword and salutes BRUTUS.

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